

Vol. XXXI. No. 2.

Price, 25 cents.

May, 1903.

# The Island Printer



A little higher  
priced than other  
makes,  
but its superior  
qualities  
justify  
the additional  
expenditure

V S E

# WESTON'S LEDGER PAPER

BYRON WESTON CO.  
DALTON, MASSACHUSETTS

Mills at  
Dalton, Mass.

Our  
Selling Agents in  
Chicago are  
**BRADNER  
SMITH  
& CO.**

C. B. PRESCOTT, Treas.  
T. HENRY SPENCER, Asst. Treas.

**Valley Paper Co.**  
Manufacturers of  
Chemically Pure  
PHOTOGRAPHIC PAPER  
For Platinum Printing, Bromide Printing,  
Solar Printing,  
Holyoke, Mass., U.S.A.

"Valley Paper Co. No. 1 Bond 1903"  
No. 1 Bond Regular List  
"Commercial Bond 1903"  
One-half Regular List  
"Valley Library Linen"  
For High-grade Papeteries  
"Valley Paper Co. Linen Ledger 1903"  
A Strictly No. 1 Ledger  
"Commercial Linen Ledger"  
Lead all the  
"Our Ledger"  
No. 2 Ledgers  
"French Linen," wove and laid  
Cream Laid Linen and White Wove Bond  
The Foremost of No. 1 Linens  
"Old English Linen and Bond"  
Standard for Fine Commercial Work  
"Congress Linen and Bond"  
The best low-priced Linen and Bond made  
"Old Valley Mills 1903"  
Extra-superfine  
"Valley Paper Co. Superfine"  
As good as the best  
"Valley Forge" Flats  
Extra-fine quality

THESE PAPERS ARE UNSURPASSED FOR QUALITY AND  
UNIFORMITY. SAMPLES CHEERFULLY FURNISHED.

Holyoke, Mass., U. S. A.

Selling Agents for Chicago:  
WROE & BIGELOW, 1106-7 Monadnock Bldg.

**Old Berkshire Mills**

Established 1801. 1901, Our Centennial.

FIRST-CLASS FLAT AND FOLDED  
**PAPERS**

These papers recommend themselves  
as unexcelled for Correspondence,  
Business or Pleasure, and for Legal  
Blanks and Important Documents.

**EXTRA SUPERFINE  
BRISTOL BOARD**

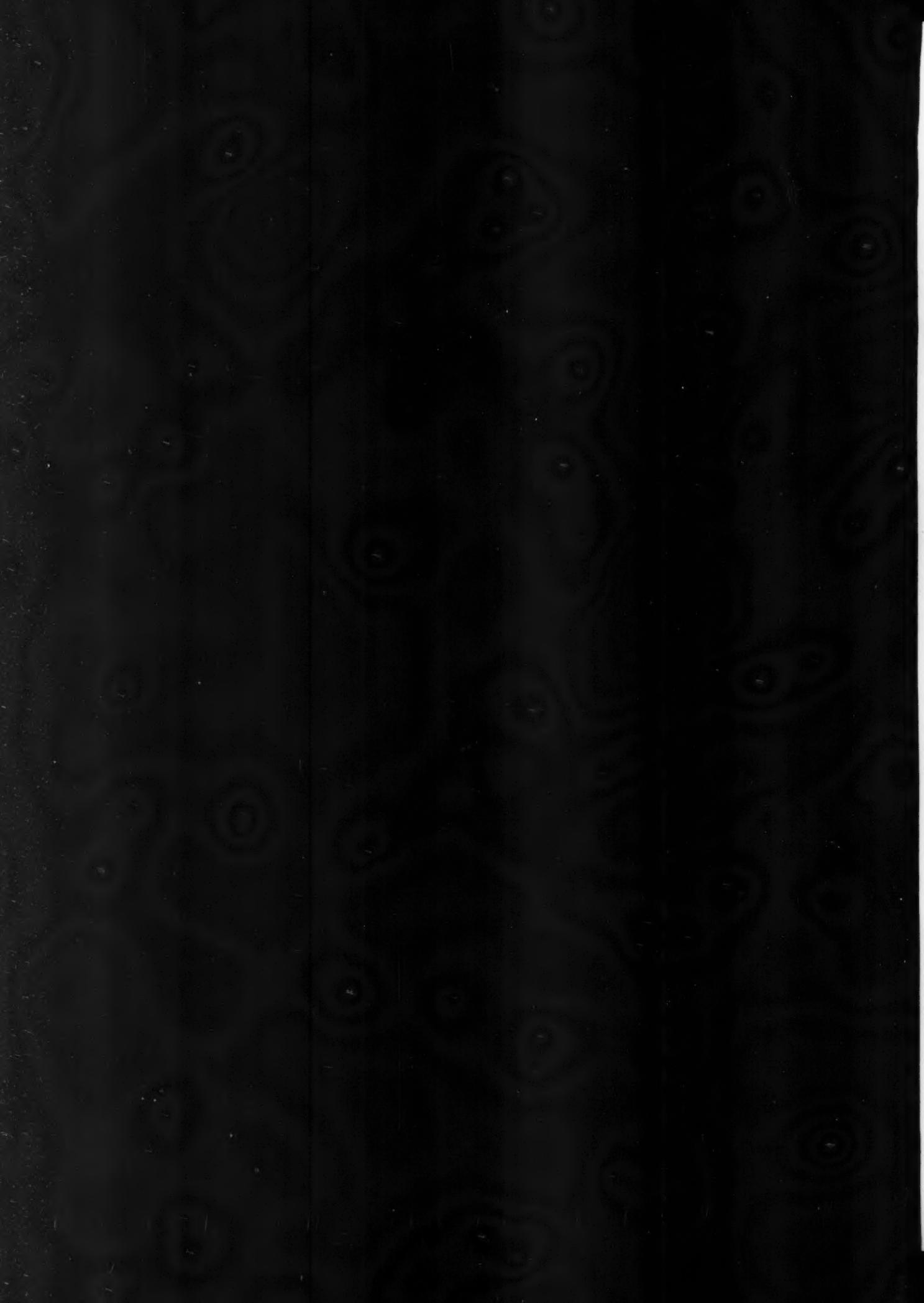
WHITE AND CREAM,  
ALL REGULAR WEIGHTS,  
CARRIED IN STOCK.

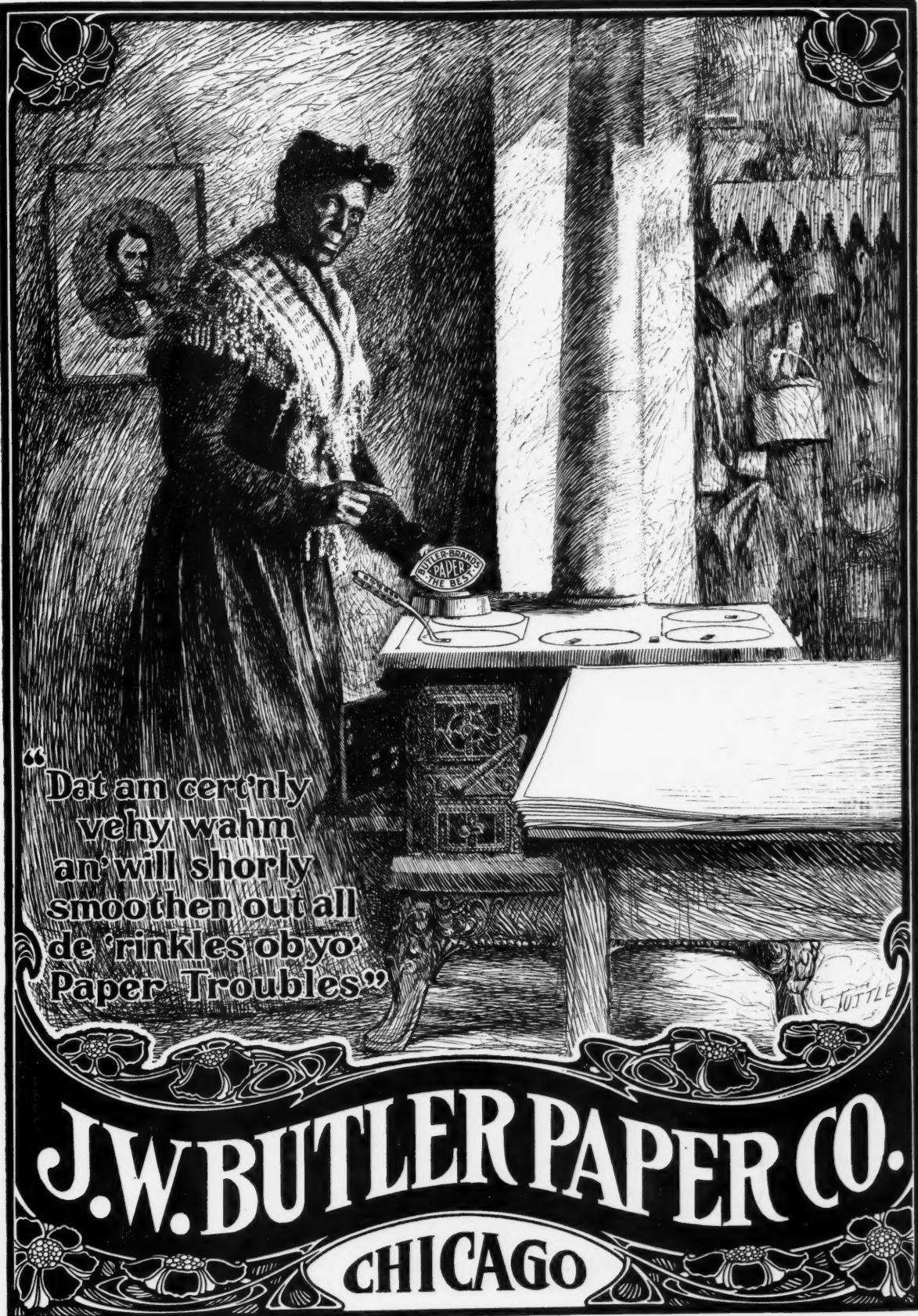
Manufactured by

**Old Berkshire Mills Co.**

DALTON, MASS., U.S.A.







"Dat am cert'nly  
vehy wahm  
an' will shortly  
smoothen out all  
de 'rinkles obyo'  
Paper Troubles"

**J.W. BUTLER PAPER CO.**  
**CHICAGO**

# The Simplex One-Man Type Setter



The SIMPLEX is sold on  
easy terms, or leased  
with option to  
purchase.

## SIX HUNDRED OF THEM IN USE

MAY WE SEND  
YOU OUR BOOKLET  
“SOME DETAILS”

?



### THE UNITYPE COMPANY

150 Nassau Street NEW YORK

200 Monroe Street CHICAGO

407 Sansome Street : : : SAN FRANCISCO

Want to change Weekly to  
Daily without extra expense?

*See what the Webster City Journal  
did with a Simplex.*

WEBSTER CITY, IOWA, February 29, 1903.

THE UNITYPE COMPANY:

Gentlemen,—We have decided to take advantage of the cash discount of 5 per cent on our contract made with you by our Mr. C. D. Hellen for machine No. 1,161. Enclosed you will find draft for \$1,425, being \$1,500 less 5 per cent. Kindly see that we are properly credited and that our notes are surrendered. The machine is giving perfect satisfaction to this date, and we find that we are spending no more money for composition on our daily than we formerly spent to set our weekly. Respectfully,

THE JOURNAL PRINTING COMPANY,  
FURMAN TUTTLE, Treasurer.

Want to drop Ready-print  
and save money besides?

*See what the Lakefield Standard  
did with a Simplex.*

LAKEFIELD, MINN., January 30, 1903.

THE UNITYPE COMPANY:

Gentlemen,—Our experience with the Simplex typesetting machine has been entirely satisfactory. The operator, with only six months' experience, is doing as much work as three hand compositors. We have discarded ready-prints, printing the entire paper at home from home-set type, effecting a very considerable saving besides getting out a much better paper than formerly. Whereas formerly the problem was to get our matter into type, now it is a question of getting enough copy to keep the machine running. We can take in a few extra columns of matter in the last hours before going to press without any trouble whatever, whereas formerly, when we set by hand, we frequently had to omit important matter received just before going to press, simply on account of our inability to get it into type. Although the machine requires to be well taken care of, our operator seems to have no trouble in keeping it in good running order. It is a profitable investment. Yours truly,

CRAWFORD & CRAWFORD.

## Selling Agents

### UNITED STATES

NEW YORK . . . Paul E. Vernon  
 BOSTON . . . A. Storrs & Bement Co.  
 PHILADELPHIA I. N. Megargee & Co.  
 BALTIMORE . . . McDonald & Fisher  
 WASHINGTON E. Morrison Paper Co.  
 RICHMOND . . . Southern Paper Co.  
 TROY . . . Troy Paper Co.  
 SYRACUSE . . . J. & F. B. Garrett  
 ROCHESTER . . . Alling & Cory  
 BUFFALO . . . The Courier Co.  
 HARRISBURG . . . Johnston & Co.  
 READING . . . M. J. Earl  
 SCRANTON . . . Megargee Bros.  
 PITTSBURG W. W. McBride Paper Co.  
 CLEVELAND Union Paper and Twine Co.  
 CINCINNATI Cin. Cordage & Paper Co.  
 DETROIT . . . The Detroit Paper Co.  
 CHICAGO . . . Bradner Smith & Co.  
 ST. LOUIS . . . Graham Paper Co.  
 MILWAUKEE . . . Standard Paper Co.  
 DES MOINES Western Newspaper Union  
 INDIANAPOLIS . . . Crescent Paper Co.  
 LOUISVILLE . . . Louisville Paper Co.  
 NEW ORLEANS . . . E. C. Palmer & Co.  
 MINNEAPOLIS John Leslie Paper Co.  
 ST. PAUL . . . F. G. Leslie Co.  
 DULUTH . . . Zenith Paper Co.  
 OMAHA . . . Western Paper Co.  
 KANSAS CITY Kansas City Paper House  
 DALLAS . . . A. G. Elliot Paper Co.  
 DENVER . . . Carter, Rice & Co.  
 SALT LAKE . . . Western Newspaper Union  
 SAN FRANCISCO Blake, Moffitt & Towne  
 LOS ANGELES . . . Blake, Moffitt & Towne  
 PORTLAND . . . Blake-McFall Co.  
 SEATTLE . . . American Paper Co.

### ELSEWHERE

CANADA  
 BROWN BROS., Ltd., Toronto  
 BUNTING GILLIES & Co.,  
 Hamilton and Montreal  
 GREAT BRITAIN  
 L. S. DIXON & Co., Ltd., Liverpool  
 SWEDEN  
 GUMAELIUS & KOMP, Stockholm  
 NEW ZEALAND  
 BROWN & STEWART, Auckland

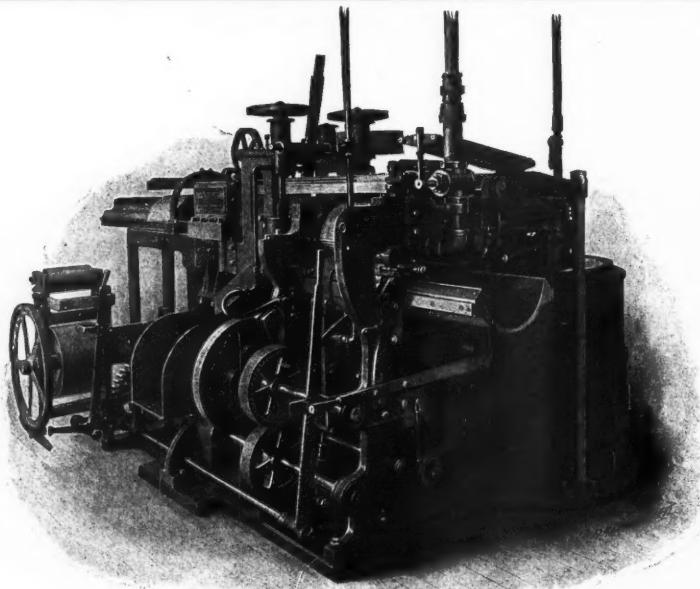
Work done on  
 Old Hampshire  
 Bond is the come-  
 again kind.



"The paper that your customers know about"

Hampshire Paper Co.  
 MAKER'S  
 South Hadley Falls  
 Massachusetts

# REGARDING THE AUTOPLATE



CASTING END OF AUTOPLATE

*In an address at the February Convention of the American Newspaper Publishers' Association, Mr. Don C. Seitz, of the New York World, said:*

"We dress the equivalent of ten sextuple presses, four starters to the press, in about fifteen minutes, taking all delays into account. It used to take fifty minutes, and often an hour, to do all the work by hand. I should say that in any plant of more than three sextuples, or quadruples either, the Autoplate would be as good as an additional press. Many offices base their idea of celerity upon quick starts, but the real test is a quick finish, and here is where the Autoplate comes in.

"On our Evening runs we start presses now so rapidly as to almost make it seem like an instantaneous jump, and we have decreased our running time one hour and ten minutes, which means just that much more selling time for an afternoon paper."

The work of the NEW YORK HERALD, THE NEW YORK WORLD, THE CHICAGO TRIBUNE and THE BOSTON POST is now done by AUTOPLATE MACHINES, while other leading papers throughout the United States have Machines under order.

**THE CAMPBELL COMPANY**

HENRY A. WISE WOOD, President

334 Dearborn St., CHICAGO 189 Fleet St., LONDON, E. C. 5 Madison Ave., NEW YORK

# THE "CENTURY"

## *A Very Pertinent Question*

“

ROCKFORD, ILL., March 20, 1903.

THE CAMPBELL PRESS CO., Chicago, Ill.:

*Gentlemen,—*In the Century press do you ever have complaints about the cylinder rods stretching, thus allowing the cylinder to rise off the bearers when the form is made ready? We have experienced some difficulty with the cylinder rising with each sheet of make-ready added to the impression, and finally when the press is ready to start the cylinder will be riding on the form. This has been particularly true with heavy half-tone forms. Our press is not a Century.

Any information you feel disposed to give us along this line will be appreciated.

Very respectfully,

CALVERT-WILSON CO.

”

Our reply is, *NO!*

Our reason—Because the old-fashioned and unreliable side rod principle of construction is not embodied in the “CENTURY,” and

Because the “CENTURY” is the only two-revolution press on the market possessing an Eccentric Lift Impression Mechanism with solid journal boxes combined with an Automatic Compensator.

This is the only device which will not permit the cylinder to lift off the bearers, to ride the form, and to hammer the plates and type.

Every user of a press possessing the side rod principle of construction will find it sooner or later to develop the very defects referred to in the above letter.

The letter of Messrs. Calvert-Wilson Co. expresses reasons why it is more expensive to use a press possessing the side rod principle of construction, tho it may be bought more cheaply, than a “Century” which is the highest priced and the most efficient press on the market.

THE CAMPBELL COMPANY

HENRY A. WISE WOOD, President

334 Dearborn Street, CHICAGO

5 Madison Avenue, NEW YORK



**A**RTISTIC effects in printing are produced on high-grade cardboard that are impossible on inferior material.

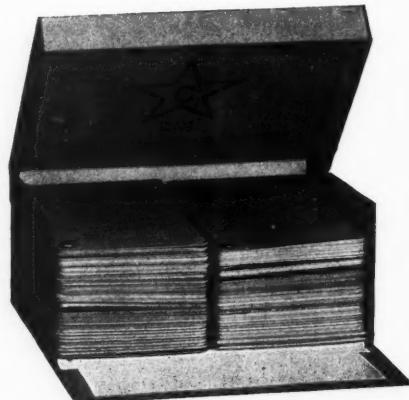
COLLINS CARDBOARDS have for a half a century been noted for their peculiar excellence of stock, beauty of coloring, and uniformity of surface and finish.

# COLLINS HIGH-GRADE CARDBOARDS

THE BEST PASTED BRISTOL BOARDS,  
TRANSLUCENTS,  
COATED COVER PAPERS,  
MOUNT BOARDS,  
EMBOSSING TRANSLUCENTS.

**A**MOST important feature of every first-class printing plant is one of our new sample boxes, containing samples of all the different grades and tints in each. With it goes our net price-list, making a most useful combination for quick reference. Sent to any printer for 50 cents, which is credited to his account on receipt of the first order amounting to \$5 or over.

*Write for it to-day.*



**A.M. COLLINS MANUFACTURING CO.**  
PHILADELPHIA



# The Seybold Machine Co.

MAIN OFFICE AND FACTORY

DAYTON, OHIO, U. S. A.

NEW YORK CHICAGO LONDON BERLIN TORONTO

J. H. SCHROETER & BRO., ATLANTA, GA., Southern Representatives

THE J. L. MORRISON CO., TORONTO

PATENTEES AND BUILDERS OF

*Paper Cutters Embossers*

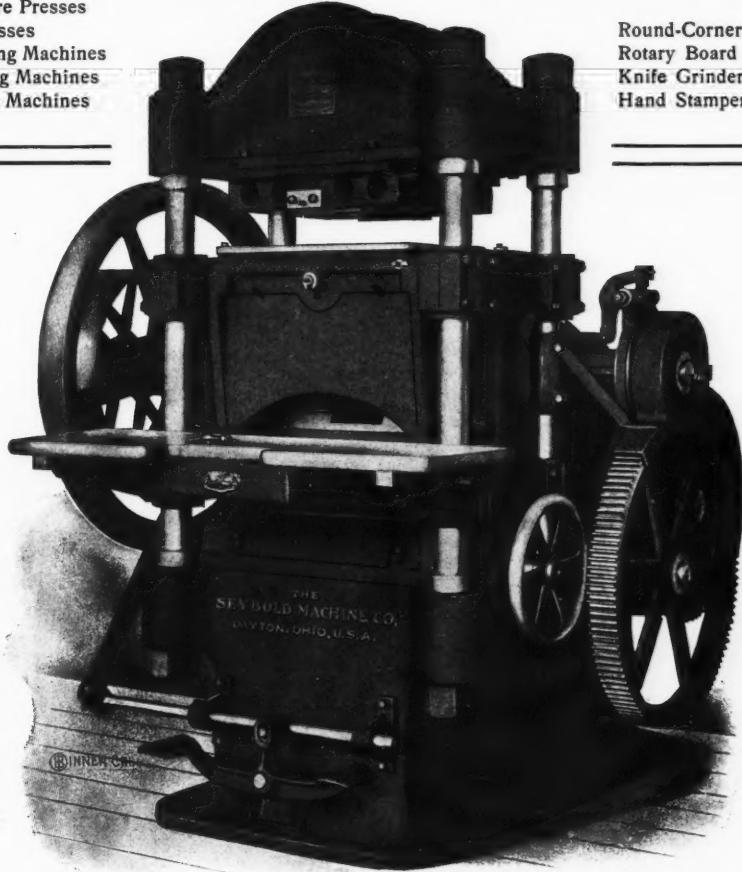
SIX STYLES. EIGHT SIZES

EIGHT STYLES. NINE SIZES

*Duplex Trimmer*

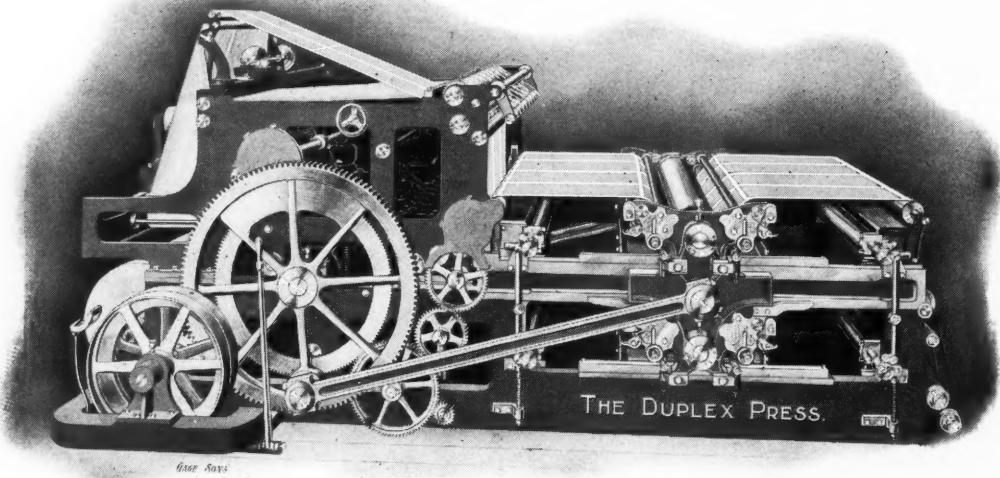
Signature Presses  
Die Presses  
Smashing Machines  
Bundling Machines  
Backing Machines

Round-Corner Cutters  
Rotary Board Cutters  
Knife Grinders  
Hand Stampers



"SEYBOLD" FOUR-ROD TRIPLE TOGGLE EMBOSSER

# THE DUPLEX



## Flat-Bed Web-Perfecting Newspaper Press. SPEED WITHOUT STEREOTYPING.

### *A few Extracts from Our Letter File:*

ZANESVILLE, OHIO, December 18, 1902.

DUPLEX PRINTING PRESS CO., Battle Creek, Mich.:

Gentlemen,—We are very glad to report to you that our press, although in service for over six years, is still a perfect machine, and we think the best printing machine ever turned out.

THE COURIER COMPANY.

R. B. BROWN *Secretary.*

BEVERLY, MASS., February 15, 1903.

DUPLEX PRINTING PRESS CO., Battle Creek, Mich.:

Gentlemen,—I send you copies of Thursday's paper to show how it looks as we finish the first year on the Duplex. During the whole year we have had a broken web only three or four times, and those were because of flaws in the paper.

You see we run a pretty black color and still get a clean sheet. The press is running fine and we have no trouble whatever.

N. E. GILES,  
*Pressman, Evening Times.*

—, January 3, 1903.

DUPLEX PRINTING PRESS CO., Battle Creek, Mich.:

Gentlemen,—Under separate cover we send you one of our papers this afternoon showing a 2:30 extra. The reason we do this is that we were on the street an hour and a half before our contemporary (who uses a stereotype press).

We also send you a copy of their paper of last night to show you the difference in the printing. We think this is a pretty good recommendation for a Duplex Press.

(Signed) — PRINTING CO.

PATERSON, N. J., September 17, 1902.

DUPLEX PRINTING PRESS CO., Battle Creek, Mich.:

Gentlemen,—I thought you would like to know how the new press is running, and I can say the Duplex is *the only* flat bed web press in the market. It has run without a hitch since the first day we started. I am more pleased with the press after every edition.

WM. RIGG,  
*Pressman, Passaic Daily Herald.*

**O U R   C U S T O M E R S   W R I T E   O U R   A D S.**

**DUPLEX PRINTING PRESS CO., Battle Creek, Michigan.**

# THE MONOTYPE

*"Proof Strong as Holy Writ."*

—SHAKESPEARE.

THE specimens of Monotype composition shown on the two following pages are a triumphant demonstration of the truth of the claims made for the machine. They clearly prove that the most intricate work offers no difficulties to it, but can be produced with the same care and readiness as straight composition. This means a saving of time and of its equivalent, money.

Running his eye over the following examples of Monotype composition, taken almost at random from work done by the firm of J. J. Little & Co., in the ordinary course of business, the practised printer will note the many difficulties presented by each specimen in turn. For instance:

"Model Sentences," a page taken from the "First Year of Latin" (page 2). No other machine could attempt work of this character, while the most skilful hand compositor would spend much valuable time in going from case to case for the different type faces, etc. The Monotype set this and scores of similar pages with ease and rapidity at one operation.

"Burlington Court Records" (page 2). The specimen on the lower portion of this page is interesting as showing how the Monotype can set "superior characters" in combination with ordinary text at one and the same operation. The possibility of using unusual characters, such as the old-fashioned f, is also made manifest.

Railroad Report (page 3). In this specimen the machine's adaptability to setting the most intricate tabular matter is apparent. In the page of the report shown, no less than eight separate justifications were required and over ten cross headings; spaces were left for brass rules, and the cross rules were inserted by the machine as the work proceeded. Yet this matter was composed at the one operation as smoothly and readily as plain matter. This sounds incredible, but is literally true.

**WOOD & NATHAN CO.**

SOLE SELLING AGENT

**Number One Madison Ave., New York**

## 376.

## MODEL SENTENCES

1. **Puer pilum iacere potest:** *The boy can (is able to) throw a javelin.*
2. **Puer pilum iacere poterat:** *The boy could (was able to) throw a javelin.*
3. **Dumnorix apud Séquanōs plūrimum poterat:** *Dumnorix was most powerful (influential) among the Sequani.*

**Possum** is generally used with a complementary infinitive (as in sentences 1 and 2). The present tense (1) is best translated *can*, the imperfect (2) *could*.

**Plūrimum possum** (3) has the meaning *be most powerful, have great influence.*

## 377.

## VOCABULARY

**adolēscētia, -ae, f.**, *youth.*

- praestō** (*prae + stō, stand*), **-stāre, -stīti, -stītūm,** (*stand before*), *excel, furnish.*  
**spērō, -āre, -āvī, -ātūm,** *hope.*  
**coepī,** *began, have begun.<sup>1</sup>*  
**occurrō** (*ob + currō, run*), **-currēre, -currī, -cursum,** *meet, come upon.*  
**praeficiō** (*prae + faciō*), **-ficere, -fēcī, -fectum,** *put in command.*  
**possum, posse, potuī,** *be able, can.*

## 378.

## MODEL SENTENCES

1. **Helvētiī omnibus praestant:** *The Helvetians excel all.*
2. **Dumnorix equitātui praeerat:** *Dumnorix was in command of the cavalry.*
3. **Equitēs hostibus occurrēbant:** *The cavalry met the enemy.*

<sup>1</sup> *Coepī* is used only in the perfect system. Verbs that lack some of their forms are called *defective verbs.* See Appendix (43).

*This Specimen was composed on the Monotype Machine, including antique, roman, italic, accents and special characters, at one operation.*

December 1<sup>st</sup> 1694.

James Moune, Peter ffretwell, John Antram & Sam<sup>ll</sup> ffurnis, Exec<sup>rs</sup> of ye last will . . . of James Hill, late of Burlington, deceaſed, the 1<sup>st</sup> december, 1694, proved ye last will . . . & also exhibited & proved ye Inventory . . . & gave in bond . . . And thereupon had Admiftracon to them granted . . . And tooke Coppie of sd will & Inventory, which originall will & Inventory are in ye office. ye Probate & admiftracon granted by Edw. Hunloke, Jn<sup>o</sup> Tatham & Nath: Weftland, Esq<sup>rs</sup>, & before me Tho: Revell, Reg<sup>r</sup>.

Decemb<sup>r</sup> 1<sup>st</sup> 1694.

John Day, of ye County of Burlington, yeoman, Att his request, had Lre of Admiftracon of ye Goods . . . late of Peter Harvey, his Brother in Law, deced., hee haveing exhibited, proved & given into ye office . . . Inventory . . . & also haveing given bond . . . which bond & Inventory are in ye office. ye Admiftracon granted by Edw. Hunloke, John Tatham & Nathan<sup>ll</sup> Weftland, Esq<sup>rs</sup>, & before mee Tho: Revell, Reg<sup>r</sup>. Quetus in Lib. C: 184.

Decemb<sup>r</sup> 8<sup>th</sup> 1694.

Jane ogborne, of Burlington, Executrix of ye last will . . . of Sam<sup>ll</sup> ogborne, (her late Husband, deced.), then proved ye sd last will . . . & also . . . proved ye Inventory . . . & also gave in bond . . . And thereupon had Admiftracon to her granted . . . & tooke Coppies . . . which originall will & Inventory & also ye bond are in ye office. ye Probate made & Admiftracon granted by will<sup>m</sup> Biddle, Dan<sup>ll</sup> Wills & Tho: Revell, Justices, & also before Tho: Revell, as Reg<sup>r</sup> &c.

FUNDED AND OTHER FIXED INTEREST-BEARING DEBT AND ANNUAL INTEREST ON  
DEBT OUTSTANDING JUNE 30, 1901.—Continued.

(Southern Pacific Company and Proprietary Companies.)

COMPANIES AND CHARACTER OF BOND OR DEBT.	Note as to guarantee by S. P. Co. and Remarks.	Due.	Amount Outstanding.		Annual Interest on Debt Out- standing June 30, 1901.		
			June 30, 1901.	June 30, 1900.	Rate p. c.	Amount.	When Payable.
New York, Texas & Mexican Ry. Co.:							
First Mortgage . . . . .	A	April 1, 1912	53,000 00	53,000 00	6	3,180 00	April & Oct.
First Mortgage . . . . .	A	April 1, 1912	1,465,000 00	1,465,000 00	4	58,600 00	April & Oct.
			\$1,518,000 00	\$1,518,000 00		61,780 00	.....
Oregon & California R. R. Co.:							
First Mortgage . . . . .	A	July 1, 1927	\$19,792,000 00	19,521,000 00	5	989,600 00	Jan. & July
South Pacific Coast Ry. Co.:							
First Mortgage . . . . .	A	July 1, 1937	5,500,000 00	5,500,000 00	4	200,000 00	Jan. & July
Southern Pacific RR. Co. (of Arizona):							
First Mortgage, Series A. . . . .	A	Mar. 1, 1909	6,000,000 00	6,000,000 00	6	360,000 00	Jan. & July
First Mortgage, Series B. . . . .	A	Mar. 1, 1910	4,000,000 00	4,000,000 00	6	240,000 00	Jan. & July
			\$10,000,000 00	\$10,000,000 00		\$600,000 00	.....
Southern Pacific RR. (of California):							
S. P. RR.—1st Mtge. of 1875, Ser. A. . . . .	A	April 1, 1905	12,637,500 00	12,637,500 00	6	.....	April & Oct.
S. P. RR.—1st Mtge. of 1875, Ser. B. . . . .	A	Oct. 1, 1905	4,525,000 00	4,525,000 00	6	.....	April & Oct.
S. P. RR.—First Mtge. of 1875, Ser. C. . . . .	A	Oct. 1, 1906	4,016,000 00	4,016,000 00	6	.....	April & Oct.
S. P. RR.—First Mtge. of 1875, Ser. D. . . . .	A	Oct. 1, 1906	3,915,000 00	3,915,000 00	6	.....	April & Oct.
S. P. RR.—First Mtge. of 1875, Ser. E. . . . .	A	April 1, 1912	3,160,000 00	3,160,000 00	6	.....	April & Oct.
S. P. RR.—1st Mtge. of 1875, Ser. F. . . . .	A	April 1, 1912	1,964,000 00	1,964,000 00	6	.....	April & Oct.
Total . . . . .			\$30,217,500 00	\$30,217,500 00	6	\$1,813,050 00	.....
South Pacific Br. By., 1st Mtge. . . . .	A	April 1, 1937	3,533,000 00	3,533,000 00	6	211,980 00	April & Oct.
Stockton & Copperopolis RR., 1st Mtge. . . . .	A	Jan. 1, 1905	500,000 00	500,000 00	5	25,000 00	Jan. & July
S. P. RR., Consol. Mtge. of 1888. . . . .	A	Oct. 1, 1938	1,000 00	1,000 00	5	50 00	April & Oct.
S. P. RR., 1st Con. Mtge. of 1893—Coupon Registered . . . . .	A	Nov. 1, 1937	27,093,000 00	25,744,000 00	5	1,354,650 00	May & Nov.
Northern Ry., 1st Mtge. of 1877 . . . . .	A	Jan. 1, 1907	32,000 00	32,000 00	5	1,600 00	May & Nov.
Northern Ry., 1st Mtge. of 1888 . . . . .	A	Oct. 1, 1938	5,156,000 00	5,156,000 00	6	309,360 00	Jan. & July
Northern California RR., 1st Mtge. . . . .	A	June 1, 1929	4,751,000 00	4,751,000 00	5	237,550 00	April & Oct.
California Pacific RR., 1st Mtge. . . . .	A	Jan. 1, 1912	1,074,000 00	1,074,000 00	5	53,700 00	June & Dec.
California Pacific RR., 2d Mtge. . . . .	A	Jan. 1, 1912	2,232,000 00	2,232,000 00	4 <sup>1</sup>	100,440 00	Jan. & July
California Pacific RR., 3d Mtge., Ser. A. . . . .	A	July 1, 1905	1,595,000 00	1,595,000 00	4 <sup>1</sup>	71,775 00	Jan. & July
California Pacific RR., 3d Mtge., Ser. B. . . . .	A	July 1, 1905	1,998,500 00	1,998,500 00	6	119,910 00	Jan. & July
			1,000,000 00	1,000,000 00	3	30,000 00	Jan. & July
Totals S. P. RR. (of California) . . . . .			\$79,183,000 00	\$77,802,000 00		\$4,329,065 00	.....
Southern Pacific R. R. of New Mexico:							
First Mortgage—Coupon. . . . .	A	Jan. 1, 1911	\$4,164,000 00	4,164,000 00	6	249,840 00	Jan. & July
First Mortgage—Registered . . . . .	A	Jan. 1, 1911	16,000 00	16,000 00	6	960 00	Jan. & July
			\$4,180,000 00	\$4,180,000 00		\$250,800 00	.....
Texas & New Orleans R. R. Co.:							
First Mortgage, Main Line. . . . .	A	Aug. 1, 1905	1,094,000 00	1,347,000 00	7	76,580 00	Feb. & Aug.
First Mortgage, Sabine Division. . . . .	A	Sept. 1, 1912	2,575,000 00	2,575,000 00	6	154,500 00	Mar. & Sept.
Consolidated Mortgage. . . . .	A	July 1, 1943	1,620,000 00	1,620,000 00	5	81,000 00	Jan. & July
First Mortgage, Dallas Division. . . . .	A	Aug. 1, 1930	1,470,000 00	349,181 02	4	58,800 00	Feb. & Aug.
State of Texas School Fund Debt. . . . .	6		356,270 81		6	20,950 86	May & Nov.
Total Proprietary Companies. . . . .			\$7,108,181 02	\$5,898,270 81		\$391,830 86	.....
Total. . . . .			\$306,957,529 37	\$306,070,606 36		14,026,854 61	.....
			\$353,062,029 37	\$337,247,106 36		15,991,754 61	.....
<b>SUMMARY.</b>							
Total S.P.Co. & Proprietary Cos., viz.:							
Fixed Interest-bearing Debt. . . . .			306,905,570 88	286,783,569 66		14,797,680 86	.....
Income Bonds. . . . .			6,354,000 00	6,354,000 00			
Notes to United States of America. . . . .			39,802,458 49	44,109,536 70		1,194,073 75	.....
Total. . . . .			\$353,062,029 37	\$337,247,106 36		15,991,754 61	.....
Annual Interest on \$350,000.00, face value 5 per cent. 1st mtge. bonds of the Texas Trans. Co., due Aug. 1, 1923. . . . .	7					17,500 00	.....
Total Annual Fixed Int. Charges. . . . .						16,009,254 61	.....
<b>PRINCIPAL AND INTEREST, OR INTEREST ONLY, OF BONDS OF OTHER COMPANIES GUARANTEED OR AUTHORIZED TO BE GUARANTEED BY THE SOUTHERN PACIFIC COMPANY.</b>							
Gila Valley, Globe & Northern Ry. Co.:							
First Mortgage. . . . .	A	Nov. 1, 1924	\$1,514,000 00	\$1,514,000 00	5	\$75,700 00	May & Nov.
San Antonio & Aransas Pass Ry. Co.:							
First Mortgage. . . . .	A	July 1, 1943	18,900,000 00	18,900,000 00	4	756,000 00	Jan. & July
Total. . . . .			\$20,414,000 00	\$20,414,000 00		\$831,700 00	.....
Total All Companies. . . . .			\$373,476,029 37	\$356,661,106 36		16,840,954 61	.....

Specimen of Tabular Composition, including headings, cross-rules, etc., done at one operation on the Monotype.

## **WHAT MONOTYPE USERS HAVE TO SAY ABOUT THE MONOTYPE**

---

**G. P. PUTNAM'S SONS, NEW YORK, say:**

"No other machine, so far as we know, can approach the Monotype in the composition of tabular matter."

---

**DOUBLEDAY, PAGE & CO., NEW YORK, say:**

"We can give no stronger endorsement than to inform you that we are setting both the 'World's Work' and 'Everybody's Magazine,' on the Monotype."

---

**HARPER & BROTHERS, NEW YORK, say:**

"We are setting most of our books on the Monotype Machine, and find a great saving over hand composition."

---

**G. M. HAUSAUER & SON, BUFFALO, say:**

"The emancipation from the type problem has made them a desirable investment."

---

**THE FAITHORN PRINTING CO., CHICAGO, say:**

"Our experience of a year and a half with the Monotype has been so satisfactory that we should not care to be without them."

---

**WM. F. FELL & CO., PHILADELPHIA, say:**

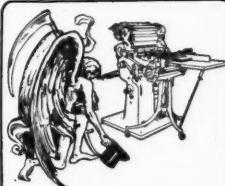
"As it makes and sets individual type, all corrections, additions, etc., can be made with the same facility as with foundry type."

---

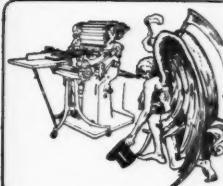
**WOOD & NATHAN CO.**

**SOLE SELLING AGENT**

**Number One Madison Ave., New York**



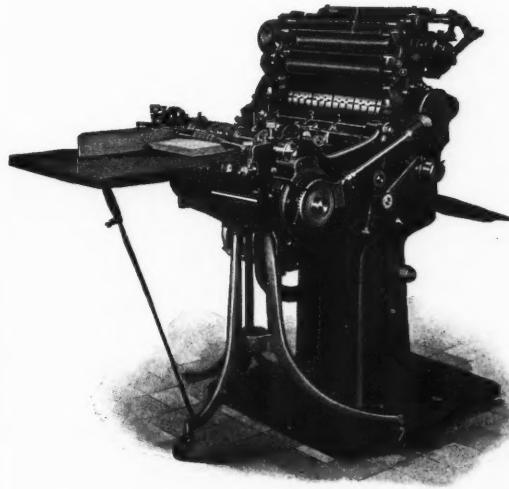
*The* HARRIS  
AUTOMATIC PRESS  
COMPANY



## In time of Peace Prepare for War.

Mount Harris Automatic Presses on your defenses, and get your crews trained.

Suppose to-day there is plenty of work for every printer in the business. Every fellow goes on putting in platen and flat-bed cylinder presses; every fellow gets business (if he knows how), and everything is lovely.



*Substantially, every printer has the same facilities as every other printer.*

This is all right in peace—perhaps; but how would you like to be better armed than your rivals when the industrial war comes on?

There will always be periods when only the fittest can survive, and in the printing business the

"fittest" are those who can do good work the most economically.

When the battle comes look out for the fellow with the Harris presses. He will be the man with the modern guns. It will be a sad day for the muzzle-loading fellow.

FOR FULL PARTICULARS, ADDRESS

**THE HARRIS AUTOMATIC PRESS CO.**

CHICAGO—OLD COLONY BUILDING

NILES, OHIO

NEW YORK—26 CORTLANDT STREET

For machines in countries other than the United States and Canada,  
address the Anglo-American Inventions Syndicate, Ltd., 19 Cursitor Street, Chancery Lane, London, E. C., England.

"OUR CUTS TALK"

*The Williamson-Haffner*  
ENGRAVING CO.

*and the* U. S. COLOR TYPE Co.  
*Under One Management*

DENVER, COLO., U.S.A.

*See our Color Insert in this Issue*

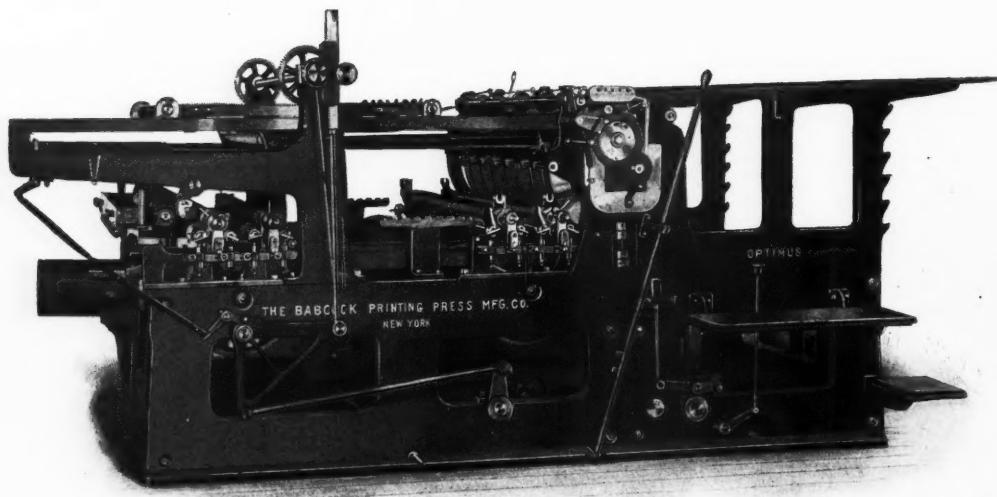
# 18000 IN ALL THE WORLD

89 IN CANADA - 215 IN MEXICO  
160 IN ENGLAND - 82 IN EUROPE  
88 IN ASIA - 200 IN AUSTRALIA  
99 IN AFRICA - 125 IN SOUTH AMERICA  
THE BALANCE 17000 AND OVER  
SCATTERED THROUGHOUT THE  
— UNITED STATES —  
IT IS A SMALL TOWN THAT HAS NOT  
AT LEAST ONE - FIVE ARE BEING  
USED BY OUR OWN GOVERNMENT IN  
THE PHILIPPINES - ONE WAS SO BADLY  
WANTED THAT IT WAS CARRIED  
IN A CANOE 200 MILES UP THE  
YUKON - ANOTHER ONE INTO THE  
HIMALAYA MOUNTAINS IN INDIA  
ON THE BACK OF A BURRO.  
PRINTERS simply will have them.

THE SAFEST PURCHASE  
YOU CAN MAKE

**THE CHANDLER & PRICE PRESS**  
MANUFACTURED BY  
**THE CHANDLER & PRICE CO.**  
CLEVELAND OHIO U.S.A.

CAXTON ENG. CLEVELAND



THE HEAVIEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THOSE OF ALL OTHER PRESSES.

**THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT**  
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

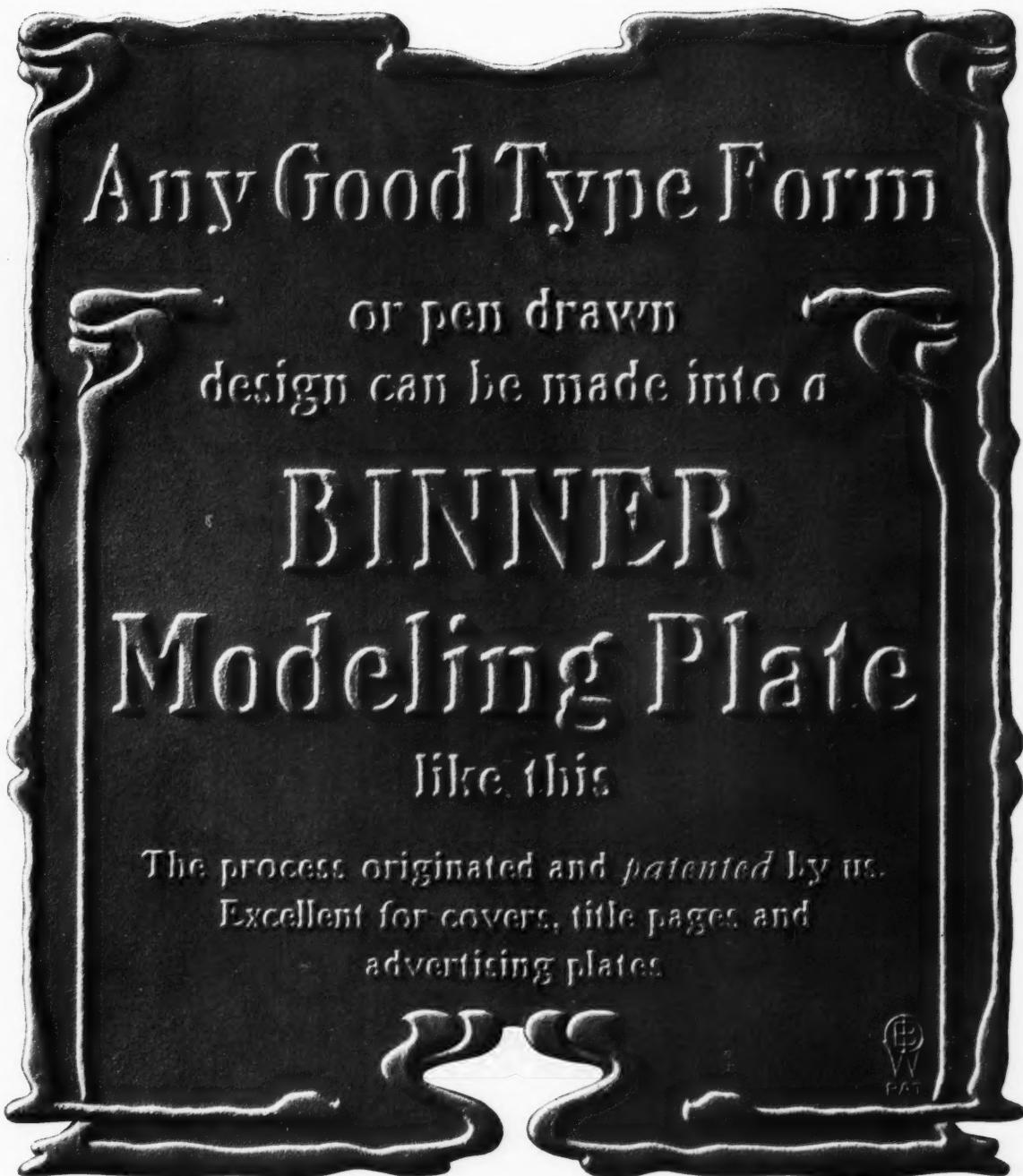
**BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO**  
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Texas Printers Supply Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, San Francisco.

# The Optimus The Optimus

There is not an Optimus built within eight years or so that does not today register perfectly between bed and cylinder. We have never found one that did not. A pressman may have flattened a gripper, misplaced the cam, got the tongues out of line, or done some other thing to interfere with register at his guides, any or all of which is easily corrected; but the solid, incontrovertible and assuring fact remains that his press registers on the tympan every time, or ten thousand times. That's register that counts. It is a rare kind; there is but one of it.

The Optimus has the register built in. It is not patched on by some sort of a make-shift excrescence. It is built in as a part of every movement. This is the only way to get it and keep it. And herein lies register, permanent, lasting register, built in; exact, unvarying, and so protected and guarded as to preserve its certainty indefinitely. It is the acme of modern printing-press construction.

SET IN BARNHART BROS. & SPINDLER'S OLD STYLE NO. 70 AND OLD STYLE NO. 58.



**BINNER-WELLS CO.**

DESIGNERS & ENGRAVERS & PRINTERS

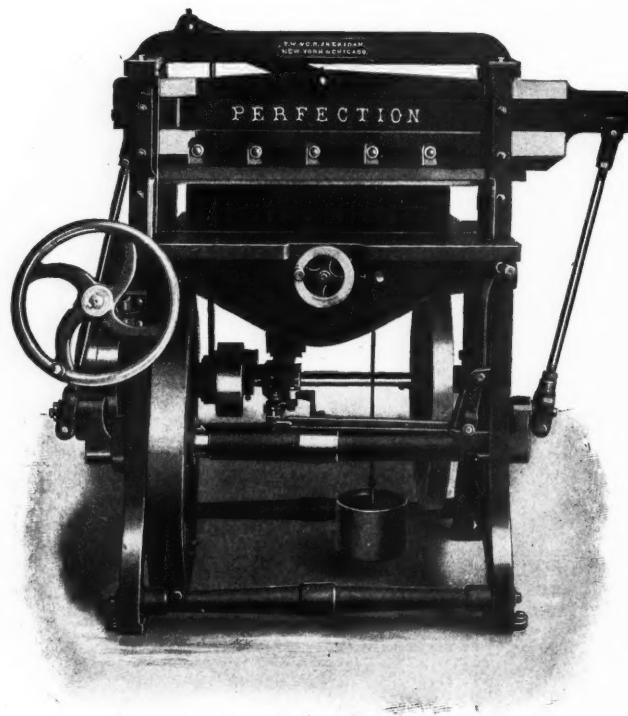
21-23-25 Plymouth Court, CHICAGO

111 Fifth Avenue, NEW YORK

---

Subscribe for our Monthly Magazine of up-to-date information and examples of Fine Business Literature.  
\$1.00 per year. Single copy, 10 cents.

# SHERIDAN'S PERFECTION



This style built in size 34 inches only.

---

Write for particulars, price and terms.

## T. W. & C. B. SHERIDAN

NEW YORK  
56 Duane Street

CHICAGO  
413 Dearborn Street

LONDON  
46 Farringdon Street

# The word STOCK means.....? ? ? ? ? ?

To the Broker . . . STOCK means paper certificates.

To the Ranchman STOCK means cattle.

To the Clerk . . . STOCK means merchandise.

To the Cook . . . STOCK means the meaty portion of soup.

To the Dude . . . STOCK means stylish collar and tie combined.

To the Hunter . . . STOCK means shoulder part to his gun.

To the Guilty . . . STOCK means a frame for confining hands and feet.

To the Gardener . STOCK means stem or body of the plants.

To Shipbuilders . . STOCK means the support on which vessels are built.

To some . . . . . STOCK means *ancestry*.

To the Printer . . . STOCK is incomplete without



1925 SOUTH ST., CINCINNATI  
345 DEARBORN ST., CHICAGO  
147 PEARL STREET, BOSTON

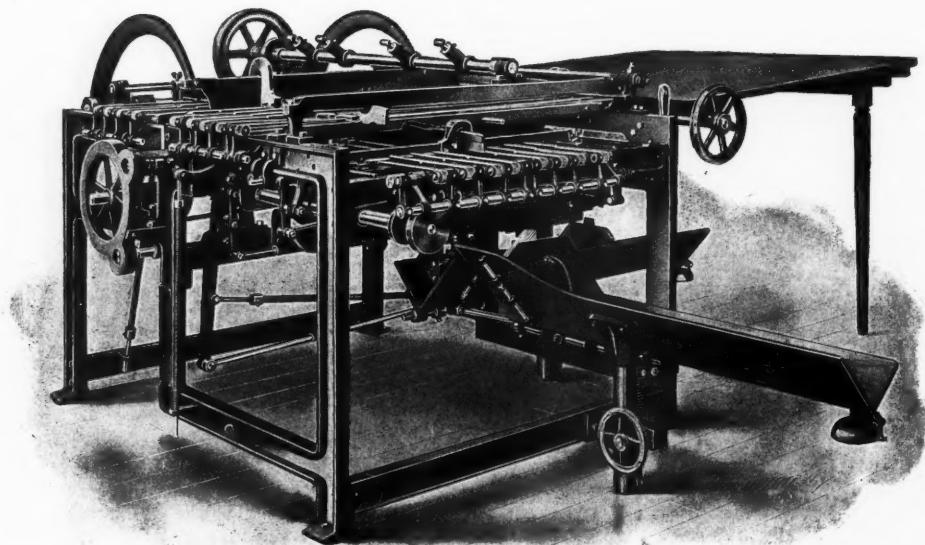
THE QUEEN CITY  
PRINTING INK CO.

# DROP ROLL, MARGINAL FEED BOOK and CATALOGUE FOLDER

---



---



The above machine has Automatic Retarders,  
*Automatic Registers at all folds,*  
 Automatic Head Perforators that overcome  
 all "buckling" on 16 and 32 page work, and  
 Adjustable Packers to suit various sizes of work.

---



---

MADE BY

BROWN FOLDING MACHINE CO.  
 ERIE, PA.

NEW YORK AGENCY:  
 H. L. EGBERT & CO.  
 21 New Chambers Street.

CHICAGO AGENCY:  
 CHAMPLIN & SMITH,  
 304 Dearborn Street.





# Believe Us

we make no statements regarding the quality of our inks that are not supported by the facts



¶ When we say you can get the same results on your daily work that we show in these inserts, we mean it, every word—and that without any loss of time or trouble. ¶ And these inks are priced right, too. Write us about it

---

**BERLIN INK & COLOR CO**

*146 North Sixth Street Philadelphia, Pa*

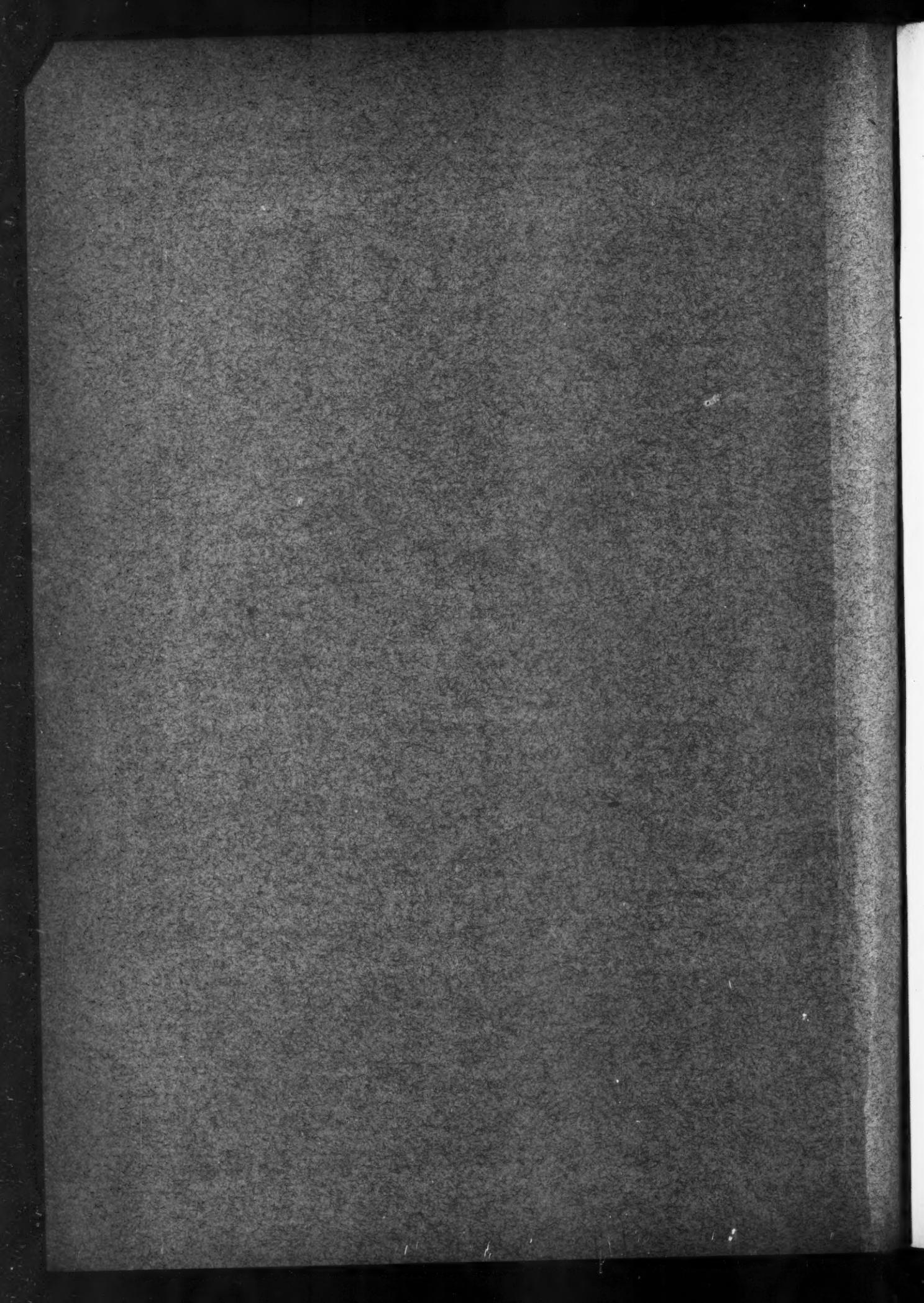
*Branches in NEW YORK, CHICAGO and DETROIT*

N. H. DIPPY PHILADELPHIA

LIGHT COVER GREEN 2175

IRIDESCENT BLUE 1218

COVER RED 2205



# Drying and Reducing Compound

EVERY printer in the United States and Canada should have it. No office is complete without it. It is the *ideal reducer*. It takes the tack out and does not reduce the body of the ink. The working quality is improved and it puts a finish on the ink and makes it lay smooth. It *dries the ink*. Any quantity is safe to use.

**Price, 50 Cents per Pound net**

We will send to any point in United States for \$4.00

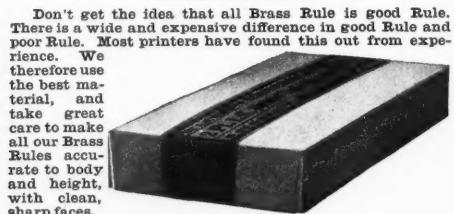
1 lb. Brilliant Job Red . . . . .	\$1.50
1 lb. Dark Milori Green . . . . .	1.50
1 lb. Job Black . . . . .	1.00
1 lb. Compound . . . . .	.50

OR ANY THREE COMBINATIONS OF SHADES DESIRED

**F. E. OKIE CO.**  **KENTON PLACE  
PHILADELPHIA**



This foundry has been making Type continuously for a hundred years, and is truly a pioneer in the trade. Type made by "A. D. Farmer & Son," in either the best Modern and Old Style faces, is used in the finest books published. Its Display Faces and Borders are seen in the best American publications, and are used in nearly all the leading American printing houses.



The reason our capacity for manufacturing Leads Slugs and Metal Furniture is continuously taxed to the utmost, is because of the perfection we attain in these goods. We know that the benefits of point system Type are practically lost if Metal Furniture, Leads and Slugs used in connection are not accurate to gauge.



Our new Thin Space Cases are real money savers. The Case is quarter size, and contains 1 lb. of half-point Copper Thin Spaces; 1 lb. of 1 point Brass Thin Spaces, cut 6, 8, 10, 12, 18, 24, 36, 48, 60 and 72 points, and 3 lbs. of 2 point Metal Thin Spaces cut 18, 24, 36, 48 and 60 points. Good spacing quickly done if you have a Thin Space Case. \$5.15

We make Brass Newspaper Headings of many different styles, at a price unheard of heretofore. The letters are cast separately and braised, making a Heading as substantial as if cut on a solid bar, and at much less cost. These Headings are cast of the hardest brass, and will outlast engraved headings. Sub-Heads & Running Heads, Date Lines, Folios, and Take Slugs for Newspapers are made of Brass in the same way.

We are making many of our late type faces in BRASS. Upon request, we will send you our Brass Type Specimen Book, showing a large variety of



styles. Our Brass Type for Bookbinders, Badge Printers and Box Makers, and for printing on cloth, leather and other hard surfaces, gives the very best results.

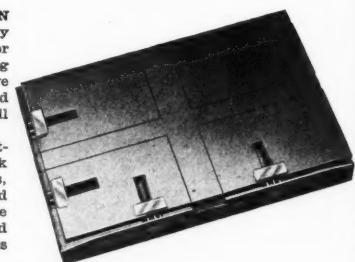
Our New York Lead and Rule Chopper is much heavier than the numerous Lead and Rule Cutters now on the market. It has been used in our Brass Rule Department with much satisfaction, and is used in a few of the largest printing establishments for many years. It gauges and chops Brass Rule, Brass Leads or Metal Leads and Slugs to lengths from 6 points upward without bending the material or leaving a rough edge. It has guides which hold the blade and prevent it from varying in its downward course. It gives best results in large plants where a great deal of this material is cut. Price, \$30.00. Weight, 20 pounds.

We make only one style of Lettering Pallet, the "New York," which has the advantage over others of clamping the type on side and end, and holding it in true alignment at all times. This popular tool is listed on page 83 of our Brass Type Specimen Book which will be sent upon request.



These EXTENSION BLOCKS are accurately made of iron. For mounting and printing Book Plates they have no equal. They are rigid and adjustable to all size plates.

For Color Plate Printing, fine register work and narrow margins, our Color Plate Base and Iron Register Blocks are the best. Illustrated booklet and circulars sent upon request.



ALL THE ABOVE GOODS ARE OUR OWN MANUFACTURE.

**A. D. FARMER & SON TYPE FDG. CO.**

189  
FIFTH AVENUE, CHICAGO

Quality Type  
for Quality Printing.

63 & 65  
BEEKMAN STREET, NEW YORK

# PARSONS BROTHERS

Paper Merchants and Exporters

171 Queen Victoria Street,  
LONDON, E. C.  
Cable Address "Normanique."

257 Broadway, NEW YORK  
Cable Address, "Parsobros."

Pitt Street,  
SYDNEY, - N. S. W.  
Cable Address, "Unitpaper."

*Export Agents for*

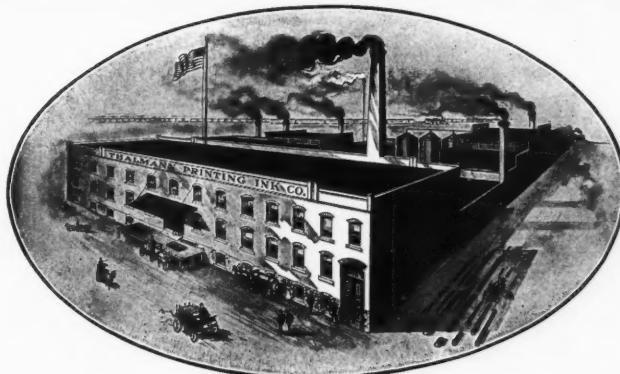


American Writing Paper Co.  
The Duncan Co.  
Geo.W.Wheelwright Paper Co.  
AND OTHERS.

*All grades of Paper, Cardboards, Boxboards, Printing Machinery, Printing Inks, and everything connected with the Paper and Printing Trades.*

### SOLID COVER INKS

We are making what we believe to be the most brilliant, solid and best working line of inks for printing on dark colored and antique papers. We have issued a sample sheet, which we will mail you upon application.



WE MANUFACTURE  
Printing, Lithographic, Copper and Steel Plate Inks  
and Varnishes of all colors and grades.  
WRITE FOR SAMPLES.

### PERMANENT POSTER COLORS

We are now making a full line of the most permanent, the brightest and the best working Poster Inks that have ever been offered to the trade. A full line of samples will be sent for the asking.

**THALMANN**  
**Printing Ink Company**  
**ST. LOUIS**

CHICAGO

KANSAS CITY

OMAHA

BUY  
**Housatonic  
Bond**



**STRONGEST  
ON MARKET**

*You will be Satisfied.  
Your Customer will be Satisfied.*

MANUFACTURED BY

**B. D. Rising Paper Co.**  
*Makers of Bond Paper*

Housatonic, Berkshire County, Massachusetts

## "It Will Lead a Galley a Minute"

Boston Transcript  
24 WASHINGTON STREET

TO INSURE PROMPT ATTENTION  
COMMUNICATIONS FROM THE BOSTON TRANSCRIPT  
SHOULD NOT BE ADDRESSED TO  
INDIVIDUALS

March 23, 1903.

Gentlemen:-

Enclosed please find check for the Linotype leader, sent to our office lately on 10 days trial. We find the same perfectly satisfactory, and anticipate that the machine will soon pay for itself as a time saver.

Very truly yours,

BOSTON TRANSCRIPT COMPANY.

Cole-Wilson Linotype Leader Co.,  
Lincoln, Neb.

L.M. Hamm  
Business Manager



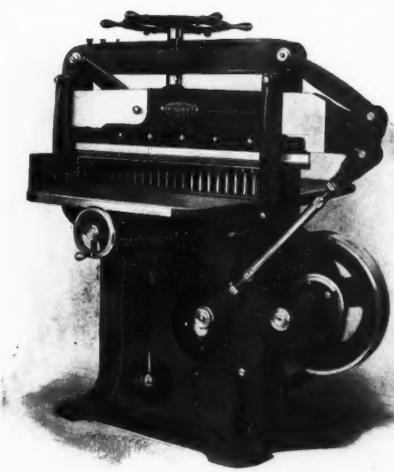
## OUR PROPOSITION

Price, F. O. B., Lincoln, Neb., \$75.00

To responsible parties we will take pleasure in placing a COLE-WILSON LINOTYPE LEADER on ten (10) days' trial. Parties so ordering agreeing to pay freight one way in case of machine not proving to do the work as represented. If we did not have confidence in our machine this offer would not be made. The above letter from one of the oldest newspapers in the East speaks for itself. Send all orders to

**Cole-Wilson Linotype Leader Co.** 1121-1123 "N" STREET  
LINCOLN, NEB.

## New, Fast, Accurate Paper Cutting Machine



32-INCH POWER CUTTER

## 1903 Small Pattern

We give our customers only the latest product  
of our best efforts.

Squares easily a sheet 33 inches.

Sold at the lowest price consistent with the high standard of work that distinguishes all Brown & Carver cutters.

SEND FOR CIRCULAR.

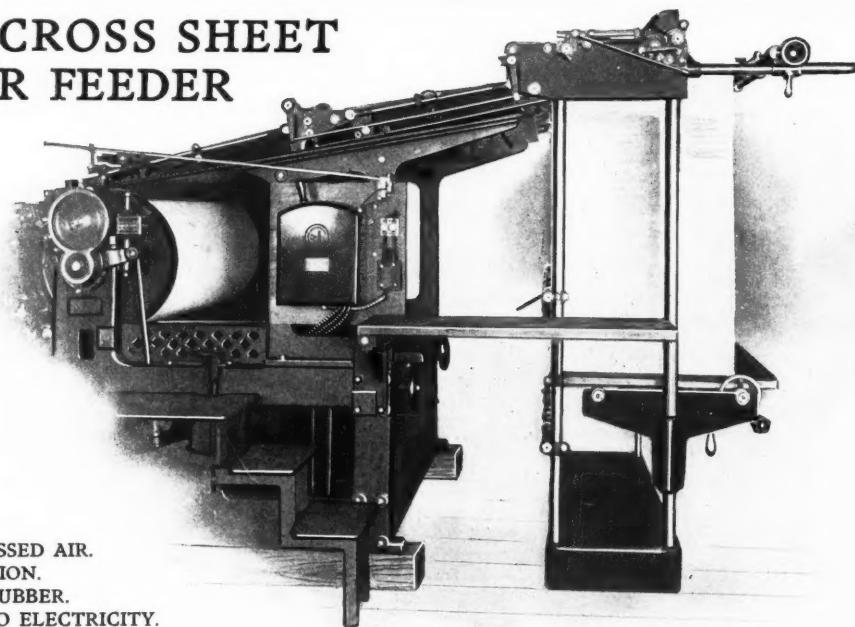
Also, Automatic Clamp, Label and Regular  
**Brown & Carver Cutters**

**OSWEGO MACHINE WORKS, Oswego, N.Y.**

## THE CROSS SHEET PAPER FEEDER

PILE  
ELEVATOR  
TYPE  
(Tapeless  
Delivery)

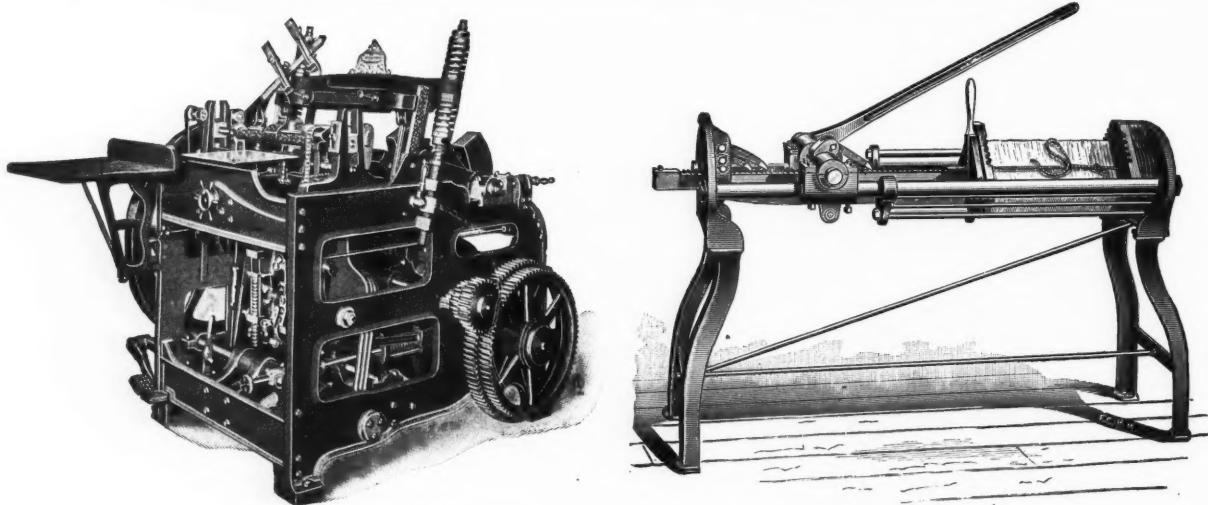
NO COMPRESSED AIR.  
NO SUCTION.  
NO RUBBER.  
NO ELECTRICITY.



This style machine is guaranteed to show distinct saving in time over hand feed, no matter how short the runs may be. Piling table is lowered and raised automatically, stopping where desired without attention from operator.

**AMERICAN PAPER FEEDER CO., 170 Summer Street, BOSTON, MASS., U. S. A.**  
H. L. EGBERT & CO., 21-23 New Chambers Street, New York, New York and Philadelphia Representatives

The Crawley Rounding and Backing Machine is used by the best Bookbinders in the World



THE CRAWLEY ROUNDING AND BACKING MACHINE

THE CRAWLEY BUNDLING PRESS

The Crawley Bundling Press requires no belt or pipe connection, but is a portable press, very easily moved from place to place. Write for circulars.

**E. CRAWLEY, Sr., & CO., NEWPORT, KENTUCKY**  
United States of America

Branch Office—6 Reade St., New York City. Foreign Office—Bridge House, 181 Queen Victoria St., London, E. C.

# NEW ACME Self-Clamping CUTTER

Built in Sizes from 34 to 52 Inches.

Crank Movement



Foot Clamp

Hand Clamp



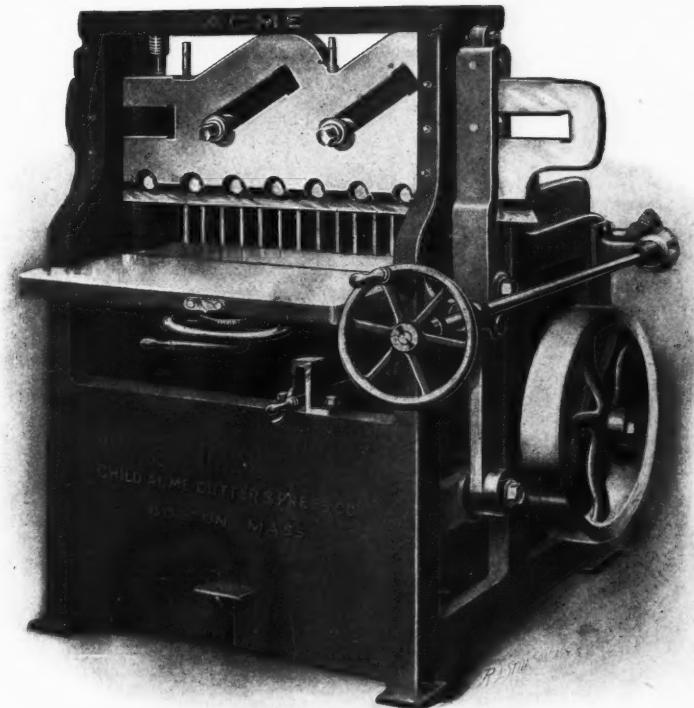
All style Gauges



Flush-box Frames



Working parts  
under the table



We have for some time recognized a demand for a cutter that would be equal to our Inside Gear Machine—a cutter that would be the very highest type of machine. This we now offer in our NEW ACME CUTTER. It is built in sizes 34, 38, 42, 46 and 52 inches. To our customers who have used the Acme for many years we would say that we now offer a machine that is better than the previous best—the Acme of last year, making it absolutely the best cutting machine on the market.

---

## MILL MACHINES, 56 TO 84 INCHES

---

*Send for full particulars to our nearest office.*

**THE CHILD ACME CUTTER & PRESS CO.**

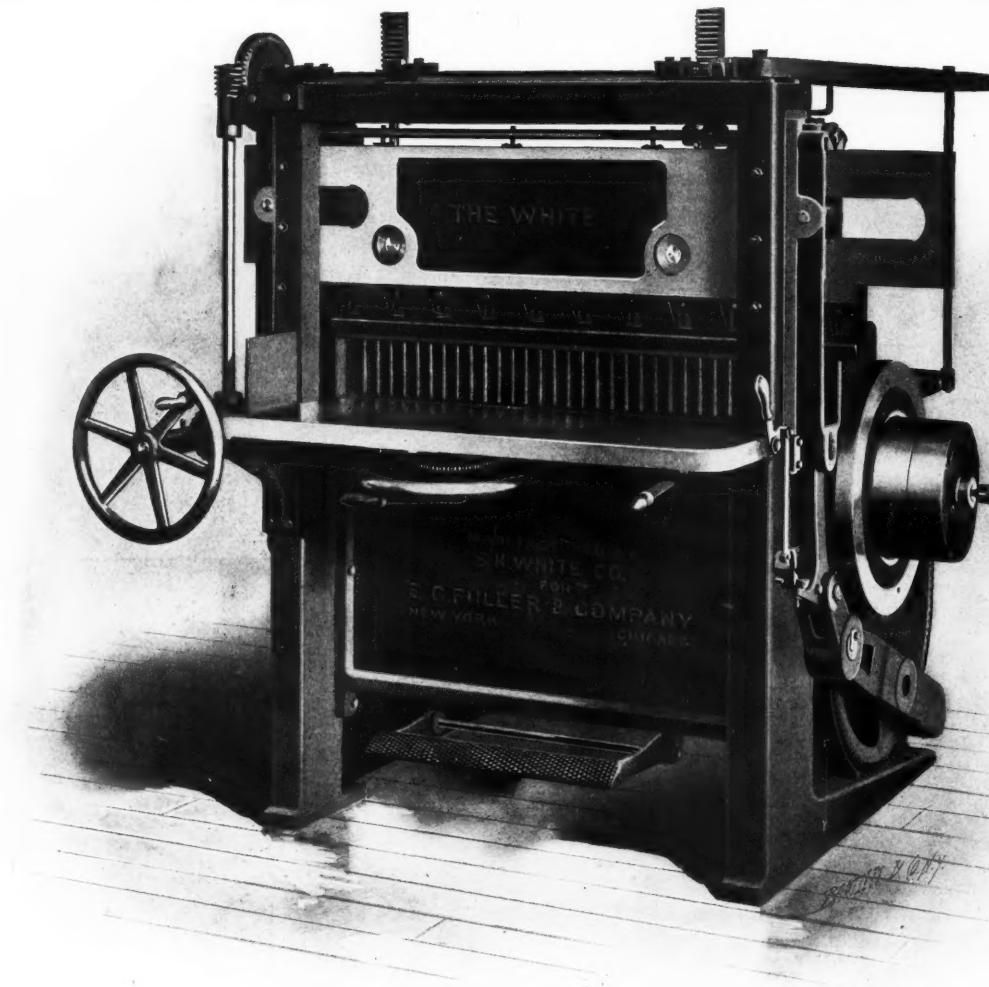
33, 35, 37 Kemble Street, BOSTON, MASS.

12 Reade Street, NEW YORK

315 Dearborn Street, CHICAGO

ST. LOUIS PRINTERS' SUPPLY CO., 211 N. Third Street, ST. LOUIS

# "THE WHITE"



## *The Best Paper Cutter Ever Produced*

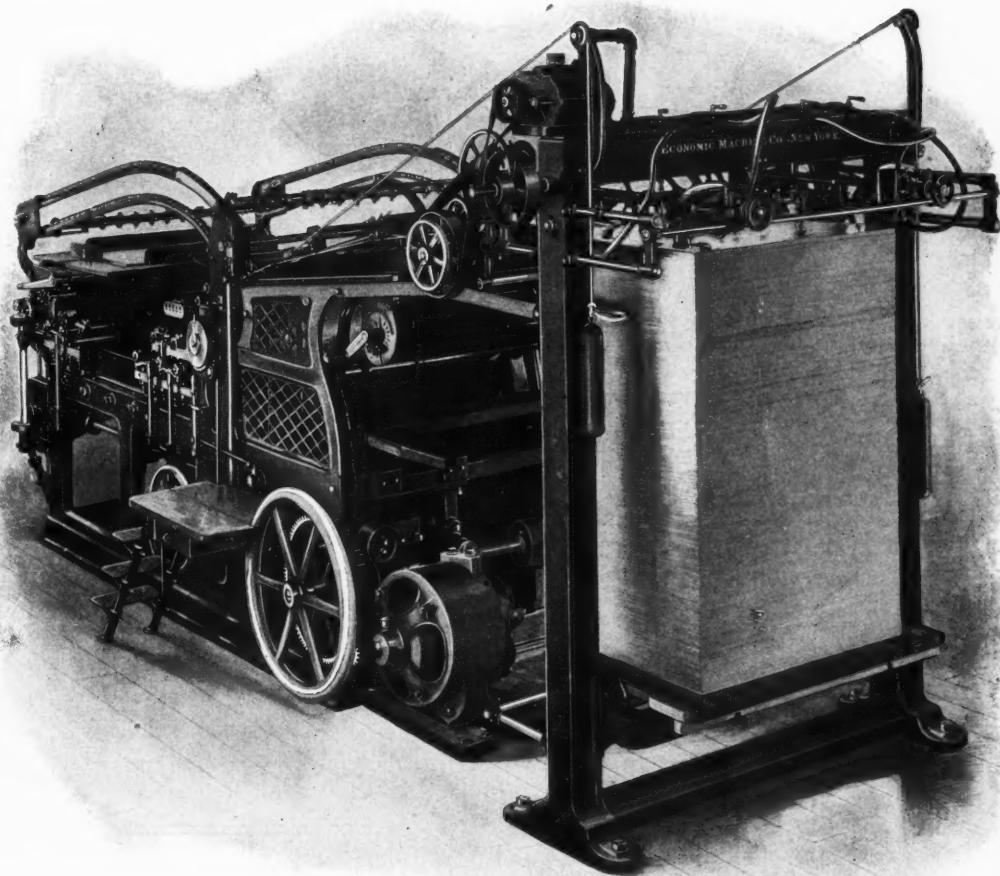
(AUTOMATIC CLAMP, FOOT CLAMP AND HAND CLAMP)

Rapid, powerful and accurate. Material and construction superior to any other machine on the market. Automatic clamp is strictly automatic, no friction or weights.

FOR FURTHER INFORMATION, ADDRESS

CHICAGO    E. C. FULLER CO.    NEW YORK

# ECONOMIC Automatic Paper-Feeding Machines

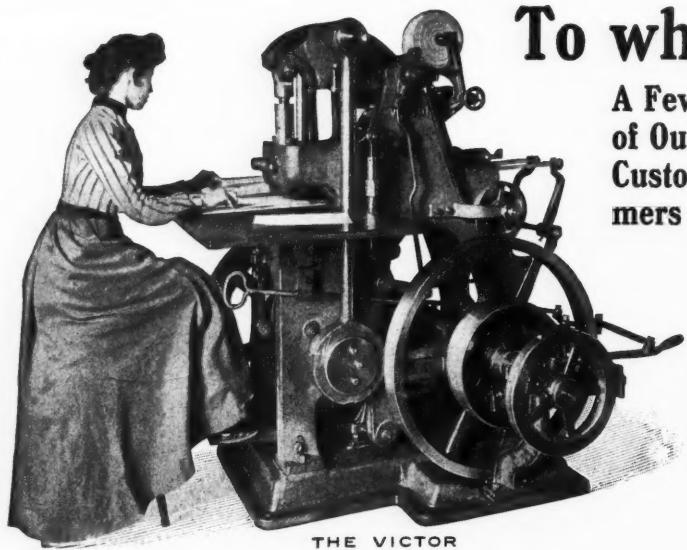


*The above cut shows the "Economic" Feeder as attached to nineteen stop-cylinder front-delivery printing presses at Ladies' Home Journal office, Philadelphia, Pa.*

OVER two thousand "Economic" Feeders in daily use attached to printing presses, folding machines and ruling machines. Can be attached to any make or style of cylinder printing press and will give an increase in production over hand-feeding of from ten to twenty-five per cent, according to speed of the press, without increasing the speed. Absolute register, saving in wastage of paper and the convenience of having a feeder always ready, are advantages a printer will appreciate. All press-feeding machines are equipped with simple automatic devices for stopping or tripping the press, detecting two sheets, preventing imperfect register or damage to plates.

SEND FOR NEW CATALOGUE

CHICAGO    E. C. FULLER CO.    NEW YORK



**Presses Built in  
Two Sizes**

No. 1—Size of Die,  
3 x 5 inches

No. 2—Size of Die,  
3½ x 8½ inches

**FULLARD MANUFACTURING COMPANY, Inc.**

WRITE FOR SAMPLES AND FULL INFORMATION

**WILLIAM FULLARD, Sole Selling Agent**

624 and 626 Filbert Street, PHILADELPHIA, PA.

**To whom we refer  
A Few  
of Our  
Custo-  
mers**

Alexander & Cable Litho. Co., Toronto.  
Rolph, Smith & Co., Toronto.

Metcalf Stationery Company, Chicago, 2  
Machines.

S. D. Childs & Co., Chicago, 4 Machines.

Phenix Engraving Company, Chicago.

Western Bank Note Co., Chicago.

Columbia Engraving Company, Boston.

Samuel Ward Company, Boston.

H. G. Alford Company, New York City, 3  
Machines.

Henry W. Solfeisch, New York City.

Wm. C. Zimmer, New York City.

Co-Operative Company, New York City.

L. C. Childs & Son, Utica, New York.

Fierstine Print House, Utica, New York.

C. E. Brinkworth, Buffalo.

Bates & Nurse Co., Buffalo.

Robert Gair, Brooklyn, N. Y.

Bailey, Banks & Biddle Co., Philadelphia.

Meyer & Perkins, St. Paul.

Heywood Manufacturing Co., Minneapolis,

Minn.

H. F. Anderson Co., Kansas City, Mo.

Clarke & Courts, Galveston, Texas, 2 Ma-

chines.

Dorsey Printing Co., Dallas, Texas, 2 Ma-

chines.

**Recently Installed:**

F. C. Nunemacher, Louisville, Ky., 2 Ma-

chines.

Dennison Mfg. Co., So. Framingham, Mass.

Smith Printing Co., Reedsville, Pa.

**ACME  
Wire Staple  
BINDERS**

*"The Best Automatic  
Wire-Stapling Devices  
on the market."*

Operated by hand or foot power.

Equipped with Automatic Clinching  
and Anti-clogging Devices.

Full information promptly furnished on  
application.

**ACME STAPLE CO. Ltd.**  
**500 N. 12th St., PHILADELPHIA**

**ACME  
BINDER  
No. 6**



Patented in  
Europe and  
United States



**A GOOD KNIFE**  
promotes good will  
in the Cutting Room

**Saves money in  
the Grinding Room**

**Is a better  
investment  
than many  
cheap ones**

**MICRO-GROUND  
KNIVES  
are the  
BEST**

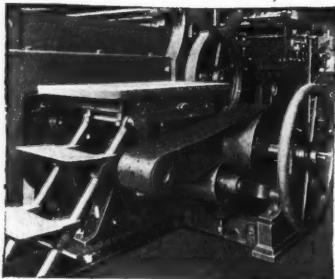
**LORING COES & CO.  
INC.**  
Worcester, Mass. U.S.A.

GILL-N



# A LITTLE PRINTER

CAN BECOME A BIG ONE BY USING  
THE SPRAGUE ELECTRIC COMPANY'S



Direct Current Motors. They have enabled many printers to increase their output at reduced cost, at the same time improving the quality of the work by their cleanliness. These motors are especially designed for printing presses and allied machines and have always been the most satisfactory motor on the market.

Write for illustrated booklet No. 3211.

# SPRAGUE ELECTRIC COMPANY

GENERAL OFFICES: 527-531 West Thirty-Fourth Street, NEW YORK

BRANCH OFFICES:

Chicago: Fisher Building

Boston: Weld Building

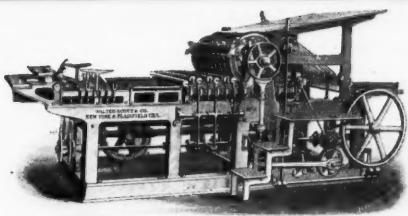
St. Louis: Security Building

Baltimore: Maryland Trust Building

# Scott Lithographic Presses

ARE WELL KNOWN AND ARE

 **In use all over the World** 

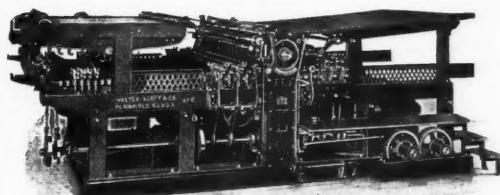
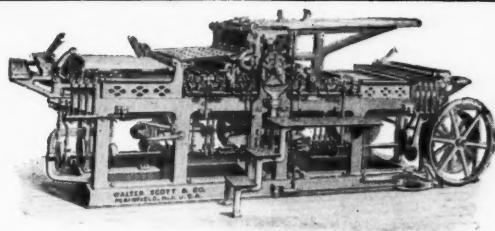


## SCOTT LITHOGRAPHIC PRESS

For Fine Commercial and  
General Work.

## SCOTT TWO-COLOR LITHOGRAPHIC PRESS

For Fine Color Work.  
Runs as Fast as Single Presses,  
Giving Twice the Product.



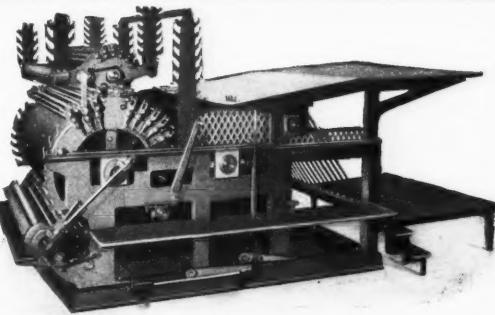
## SCOTT FAST-RUNNING LITHOGRAPHIC PRESS

50 Per Cent More Product.  
Printed-side-up Delivery.  
No Smutting of Sheets.

## SCOTT ALUMINUM ROTARY

Is the Peer of any Rotary Press  
on the Market.

Easy to Operate and Easy Running.



*Our new style Fast-Running Stop-Cylinder Lithographic Press is in successful operation in some of the leading houses. Examine it before ordering your next machine.*

SEND TO NEAREST OFFICE FOR OUR LITHOGRAPHIC AND ALUMINUM PRESS CATALOGUE.

NEW YORK OFFICE, Times Building  
CHICAGO OFFICE, Manhattan Building  
ST. LOUIS OFFICE, Security Building  
BOSTON OFFICE, Winthrop Building



**WALTER SCOTT & CO.**  
Cable Address,  
WALTSCOTT, New York. PLAINFIELD, N.J., U.S.A.

## *Invitations and Programs for Commencement*

*Wedding Invitations  
Calling Cards  
Monogram Stationery  
STEEL DIE EMBOSSED  
Commercial Letter Heads  
Envelopes, Cards  
Booklet Covers, Etc.*

ESTABLISHED  
EIGHTEEN HUNDRED  
AND SIXTY-FIVE

Our Sample Set is now  
ready for distribution.  
How to get them and other  
information upon request.

**WM. FREUND & SONS**  
**174-176 State Street, Chicago**

### *SEND FOR OUR NEW BOOK OF Samples of Specialties in Cover Papers*

**SEA WAVE, CENTURION AND REPOUSSE**

Made in three styles, in twenty-four colors, in  $21 \times 33$ ,  
60 and 80 lb. These papers are made only by ourselves  
and show very attractive two-color effects, making them  
unique for Advertising Announcements, Booklet Covers,  
Fancy Stationery and similar uses : : : : : : : : : :

**OUR OTHER SPECIALTIES ARE**

### **Vellum and Satin Tints**

In fifteen colors,  $21 \times 33$ , 60 and 80 lb.

### **Onion Skin Bond**

In Folio, Royal and Double Cap.

### **Half-tone Writing**

In  $17 \times 22$ ,  $19 \times 24$  and  $17 \times 28$ .

### **Keith Paper Company**

TURNERS FALLS : : : : : MASS.

## **When You Are Ready to Purchase**

**Electrotype, Stereotype,  
Engraving Machinery**  
of the quickest and most durable  
type, and which meets the require-  
ments of the trade in every respect,

## **Write to Us. We Have It**

—FOR—  
Quick Delivery at Reasonable Prices.

### **Our Curved, Flat and Combination Routing Machines**

are absolutely the **FASTEST** in the  
world. Ease of operation, high  
speed without vibration, are features  
of excellence of these machines.

### **GEO. E. LLOYD & CO.**

194-204 South Clinton Street. CHICAGO, ILL.

## *All Automatic*

**with MEGILL'S  
AUTOMATIC  
REGISTER  
GAUGE**

Basic Patents in  
United States  
and Europe

STYLES AND PRICES IN VARIETY

*The FIRST in the World, BEST and LATEST*

**EDWARD L. MEGILL, Patentee and Manufacturer, 60 Duane St., NEW YORK**

## *All Autogauge*

**with MEGILL'S  
PLATEN GUIDES  
GAUGE PINS  
GAUGES**

Value beyond  
prices.  
Experience  
and quality

WRITE FOR DESCRIPTIVE MATTER



From CHARLES ENEU  
JOHNSON & COMPANY

PHILADELPHIA, Aug. 9, 1902.

Referring to yours of the 6th inst., we find the Peerless Black fully maintaining the superior quality that has characterized it over other carbon blacks.

From B. WINSTONE  
& SONS, Ltd.

LONDON, Oct. 17, 1902.

It affords us much pleasure in adding our name to the ever-lengthening list of printing ink makers who speak well of Peerless Black. We have used Peerless Black for more than ten years and consider it by far the most superior we have yet examined for density, luster, smooth working and general excellence. In conclusion, we beg to enclose herewith contract for supply of Peerless Black for 1903.

From FRED. H. LEVEY  
COMPANY

NEW YORK, April 11, 1898.

Referring to our conversation, we certainly expect to renew our contract with you for "Peerless Black." We shall continue to use "Peerless" in our half-tone and letterpress inks, as we consider it superior to any other black, especially for fine half-tone work.

From JAENECKE BROS.  
& FR. SCHNEEMANN

New York, March 3, 1898.

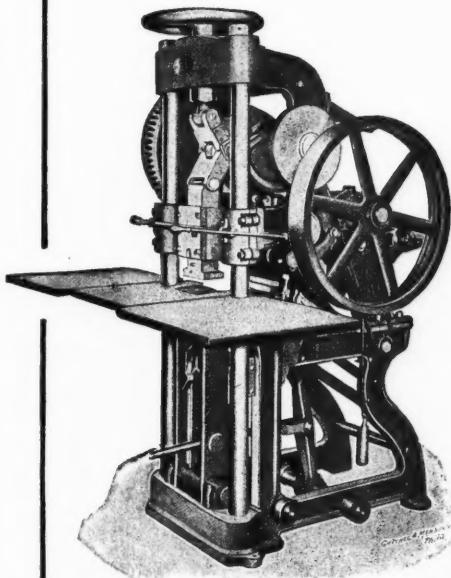
We supply the black ink used by "The Inland Printer" for their letterpress and half-tone work, and this ink is made with your Peerless Black, experience having taught us that no other black will give so good a result in fine letterpress and half-tone inks.

We have purchased Peerless Black for many years, and that we continue to use it is a proof that we consider it a black of exceptional merit.



(FOR THE PEERLESS CARBON BLACK CO., PITTSBURGH, PA.)  
81-83 FULTON ST., NEW YORK U.S.A.

WRITE FOR BOOKLET



Mention this Advertisement

## The CARVER & SWIFT STAMPING PRESS

*Is the ORIGINAL MACHINE*

- To SUCCESSFULLY INK and WIPE a DIE AUTOMATICALLY,
- To insure PERFECT REGISTER by LOCKING the DIE-CHUCK-BED when the impression is taken,
- To embody all the essential features for DURABILITY and the SUCCESSFUL OPERATION of a press for HIGH-GRADE Stamped and Embossed work.

Those who have used the CARVER & SWIFT PRESS for several years have ordered duplicate presses—because our press has stood the TEST, and they KNOW its VALUE.

**PROFIT by the Experience of others, and acquaint yourself with this MONEY-MAKER.**

## THE CARVER & SWIFT STAMPING PRESS & MFG. CO.

N. E. Cor. 15th Street and Lehigh Avenue  
PHILADELPHIA \* \* \* PENNSYLVANIA

MILLER & RICHARD, Canadian Agents, 7 Jordan St., Toronto, Can.

*Full Equipments of the Latest and  
Most Improved*

## ROLLER-MAKING MACHINERY

*furnished*



*Estimates for Large or Small Outfits.*

### JAMES ROWE

241-247 SOUTH JEFFERSON STREET, CHICAGO

PRINTING MACHINERY CO., Ltd., European Agents,  
15 Tudor Street, London, E. C., England

## Cover and Book Papers



**JAMES WHITE & CO.**

*Paper Dealers*

210 Monroe Street

CHICAGO

*Rapid Work Our Motto*

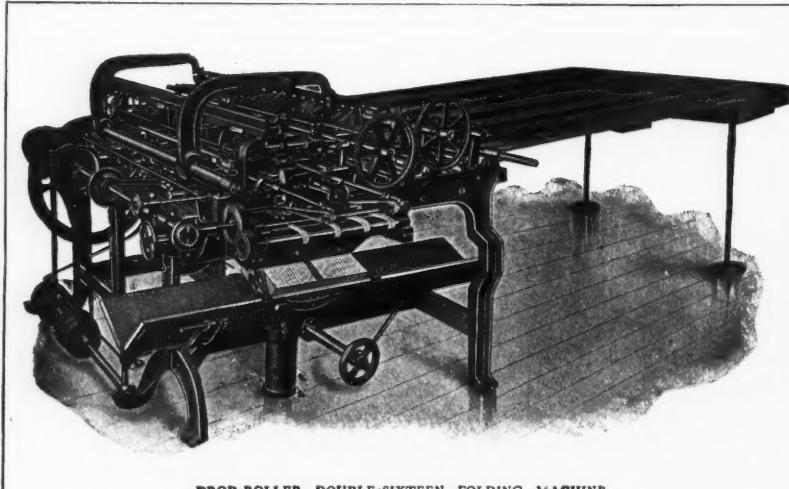
DINSE, PAGE & CO.

**Electrotypes  
AND  
Stereotypes**

196 South Clark St., Chicago

TELEPHONE, CENTRAL NO. 1216

## PAPER FOLDING MACHINES



DROP-ROLLER DOUBLE-SIXTEEN FOLDING MACHINE

FOR FINE BOOK  
PAMPHLET AND  
PERIODICAL  
WORK :: :: ::

COMBINED  
F E E D I N G  
F O L D I N G  
A N D W I R E  
S T I T C H I N G  
M A C H I N E R Y

CHAMBERS BROTHERS COMPANY

FIFTY-SECOND STREET, BELOW LANCASTER AVE., PHILADELPHIA, PA., U.S.A.





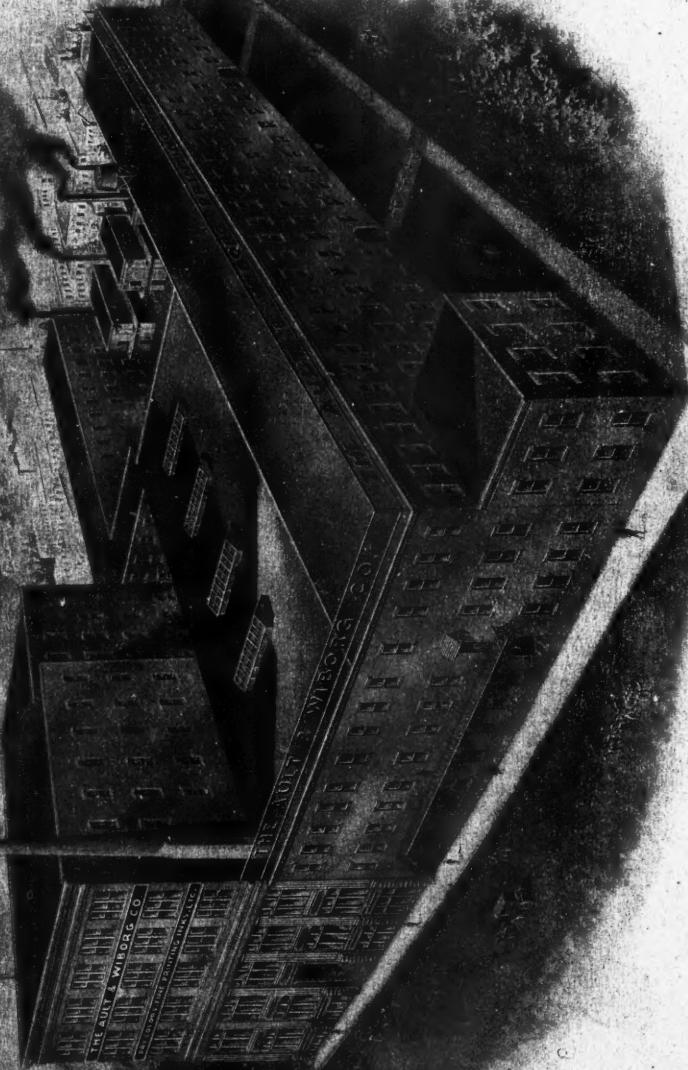
*The* AVLT  
& WIBORG  
COMPANY

Manufacturers of  
LITHOGRAPHIC  
& LETTER PRESS  
PRINTING  
INKS

CINCINNATI, NEW  
YORK, CHICAGO,  
ST. LOUIS, LONDON

COVER GREEN, 730-10.  
COVER RED, 740-60.

COVER ORANGE, 750-34.  
COVER BLACK, 20-33.



LIE ALVA LAMBERT CO.  
MANUFACTURERS OF  
WIRE ROPE AND  
STAINLESS STEEL









MAY FIRST FALLS ON A MIGHTY UNLUCKY DAY OF THE WEEK THIS YEAR FOR  
MOTHERS-IN-LAW.

Copyright, 1905, The Inland Printer Co.



THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXI. No. 2.

CHICAGO, MAY, 1903.

TERMS { \$2.50 per year, in advance.  
Foreign, \$1.20 per year extra.

GEORGE ADE, AUTHOR AND HUMORIST.

BY FORREST CRISSEY.

  
ROBABLY no American humorist of the younger generation to-day enjoys a wider reputation than George Ade. Fully seventy-five of the leading newspapers of the United States each week publish as a "star feature" his "Fables in Slang"; probably not one of his books has had a sale of fewer than fifty thousand copies, while two of them are close to the one hundred thousand mark; as the librettist of the "Sultan of Sulu" and other operas he has scored a success of the most satisfactory character, and his stories, tales and articles are eagerly sought for by the editors of the foremost American magazines.

Mr. Ade is thoroughly representative of the men who have entered literature by the highway of the newspaper office. His first appearance in print was made at the tender age of twelve years, when he contributed an essay to his "home paper," the *Gazette*, of Kentland, Indiana. It was called "A Basket of Potatoes," and, oddly enough, was in the form of a fable.

There is always some incident in the early life of every man who has achieved success, which is regarded as a determining factor in his career. Mr. Ade's experience furnishes no exception to this rule. His father, a prosperous farmer, was one of the first men of his community to acquire the luxury of a two-seated covered carriage. It was the pride of the village and brought its owner no little distinction. Because of the carriage, the father of the future humor-

ist was invariably selected to act as host to the visiting dignitaries who came to the little town to make political speeches and take part in other public functions. Naturally this brought to the Ade home the most prominent politicians of the Hoosier State and fired the ambition of the boy George to do something that would give him a part in the affairs of the big, outside world.

At first his ambition was rather indefinite and he hesitated in his choice between a career as a circus clown and the honors of becoming an editor. But the publication of his essay on "A Basket of Potatoes" tipped the beam in the direction of the editorial desk.

Almost immediately after he had entered Purdue University he began to contribute to the college "organ," and to act as correspondent for several papers in other sections of the State. After his graduation, in 1889, the Hoosier passion for law and politics led him to enter the office of a Lafayette attorney as a student. As the national campaign of 1888 approached, the Republicans of the community established a morning daily paper in that city and young Ade proudly accepted a position on the local staff of the new journal. In fact, he was almost the entire local staff. For a time he drew his salary of \$8 a week in currency, but soon he was informed that the proprietors had decided to "take him in" and give him an interest in the paper. Thereafter his salary was paid in stock certificates and he was so well "taken in" that the paper was discontinued before the campaign had actually opened. This event, however, was not without its compensation, for he personally wrote the whole of the final issue, from editorials to advertisements. His "swan

song effort" was an achievement to which he continued to "point with pride" for many subsequent years.

Next he took a position on the Lafayette *Evening Call*, where he did as large a variety of work as on the last day of his service on the departed Republican daily. Then came an inducement to depart from his chosen profession. A capitalist, who had large patent medicine interests and did a little publishing "on the side," offered Mr. Ade the exalted place of "Department Manager." Fortunately the salary was also exalted, in comparison with that which he had been receiving, and he felt he would like a change of this nature.

Among the duties of his new position was that of assisting in the preparation of a city directory. In the prosecution of this task he came intimately in contact with John McCutcheon and there began his friendship with the brilliant cartoonist which has caused the public to associate their names together. Practically all of Mr. Ade's book and newspaper work has been illustrated by Mr. McCutcheon, and they share a delightful studio in the Fine Arts building.

Soon Mr. McCutcheon went to Chicago and his letters to Mr. Ade held out so pleasant a prospect that, in June, 1890, the young newspaper man followed his artist friend to the Western metropolis. He at once secured a position on the local staff of the old *Morning Daily News*, at a salary of \$10 a week, with a promise of advancement as soon as he had demonstrated his worth. After he had turned in his copy the third day of his service, the city editor remarked to the managing editor:

"I thought that Hoosier kid was green to the business, but he isn't. He puts up good stuff and he's worth \$15 a week. You know I started him in at \$10."

"Well, raise him then," replied the man in authority — and it was done.

This kind of treatment at the beginning of his Chicago experience may have accounted for the fact that Mr. Ade remained with the management of that paper for ten consecutive years and was never a "full-fledged" member of the staff of any other paper.

The manner in which Mr. Ade struck the vein which has yielded him so rich a bonanza is full of

meat for the young newspaper man who has an ambition to rise above the desk of the copy reader. When sent out on regular news assignments young Ade kept his eyes open for everything that might give him a chance to make a little extra copy. He was anxious to do more than he ever was told to do. His keen sense of humor was continuously appealed to by street episodes which were full of human nature, although devoid of news interest in the strictest sense of the term. He put these little incidents into the form of miniature sketches. Many of them were buried by the night editor, but some of them appeared in type and attracted the attention of the managing editor.

Then came the World's Fair and the head of the paper assigned Mr. Ade to do a regular column of little stories of human nature as seen on the grounds of the great exposition. This department was a decided novelty and enjoyed a considerable popularity.

At the close of the World's Fair this department was, of course, withdrawn, with the result that the editorial page on which the stories had regularly appeared looked as barren as a desert.

Then came the suggestion that it be replaced with a column of similar nature, drawing its materials from the scenes and happenings of the city. This was the origin of Mr. Ade's "Stories of the Streets and of the Town," and speedily

gave him a still wider reputation. Soon, however, the young special writer found that there were dull days in which it was practically impossible to get enough of these tiny stories to fill the allotted space.

To meet such an exigency he one day wrote an account of a church social which he had heard from the lips of a tough and slangy young lad who had been "held up for tickets" by a member of his family. This young man was given the name of "Artie" and the sketch was Mr. Ade's first venture into the literature of slang. He expected nothing from it, and was surprised at the comments which it provoked from his associates and acquaintances. Next week he again introduced "Artie" to his readers and gave them a close range study of a quiet poker game. So decided was the success of this sketch that the "Artie" papers became a regular Saturday feature of the publication.



GEORGE ADE.

"Mr. Dooley," Finley Peter Dunne, then called the attention of Herbert S. Stone to the "Artie" sketches and suggested that they would probably "go" if collected in book form. In 1896 Mr. Ade's first book appeared under the title of "Artie," and scored a remarkable success. No doubt nearly one hundred thousand copies of it have been sold. Next year Mr. Ade issued the "Doc Horne" book, and a year later the "Pink Marsh" papers appeared. All of them were substantial successes, selling many thousands, but not reaching the phenomenal popularity of "Artie."

Therefore, when considering a book to be issued for the Christmas season of 1899, Mr. Ade informed his publishers that it was clear that the American public took kindly to the humor of up-to-date slang in its most aggravated form:

"My notion is to run the slang of Clark street into the ponderous and archaic mold of the fable," said Mr. Ade. "That ought to give a contrast that will jar them."

And it did! At once the "Fables in Slang" began to appear in the newspaper with which Mr. Ade was still connected. They were far more popular than anything he had previously produced and the paper syndicated them for simultaneous publication in the journals of other cities. Later the Fables appeared in book form and outsold all of Mr. Ade's other productions.

Then he determined to do a little syndicating on his own account and made an alliance with Mr. R. H. Russell, of New York, intending to drop the series after three or four months. But the public would not permit them to be discontinued, and, to-day, they are used by fully seventy-five publications and have outstripped all other syndicate features in the country in their popularity.

Mr. Ade is a firm believer that no humor can be universally popular that does not make a sure appeal to the country reader as well as the city dweller. Broadway and Fifth avenue, in his opinion, are great thoroughfares, but are not entitled to the exclusive right of way in current literature, and therefore he does not confine his scenes to these streets.

About two years ago Mr. Ade made an accidental entry into the field of dramatic writing. Among his acquaintances was a young composer, Mr. Wathall, who asked Mr. Ade for the words of a song. This effort developed into the libretto of a musical satire intended for amateur production. Before it was finished the work came to the attention of Mr. Henry W. Savage, owner of the Castle Square Opera Company, who at once engaged the piece, which was produced under the name of "The Sultan of Sulu." This production is now in its second year and each week adds to its success.

Mr. Ade soon completed another libretto called "Peggy from Paris," which has scored a big hit.

Personally Mr. Ade is modest and wholly unspoiled by his remarkable success. Despite the high rank

among American humorists which he has attained at the age of thirty-six years, he has, in common with all humanity, his "thorns in the flesh."

One of these is the result of the publication of a story, presumed to be funny, which charged him with disloyalty to his native State of Indiana, which he still regards as his home. There is probably not a more loyal and devoted Hoosier in existence than Mr. Ade; his parents still live in Kentland and Mr. Ade himself is one of the largest owners of Indiana farm lands of which his State can boast. The snug fortune which his literary work has brought him has been invested in "good Hoosier soil," and his attachment to his native State is therefore more than a sentimental one.

Another trouble which Mr. Ade is seeking to live down is his reputation as the master of American slang. He has no objection to being considered an adept in this field, but he is said to be unreconciled to the thought of having the public think that this form of literary work marks the limits of his powers. It is, therefore, not unreasonable to expect that he will be heard from in new and more serious lines of literary effort. In fact, he is believed to be already at work upon a novel dealing with political life in the country. And those who know him personally look with confidence to as great a success for him in this field as that which he has won as the master of humorous slang.

Written for THE INLAND PRINTER.

#### STATIONERY STYLES OF THE SMART SET.\*

NO. II.—BY FLORENCE HEATH.

**M**OUCHOIR Batiste de Fantasie! Pompous as is the phrase, it is merely the French for a good product of the American paper-mill on which many a dainty note is destined to fare forth during the coming season.

Curious society folk demand from the suave stationer immediate explanation of these strange terms. The glib man of commercial enterprise is agreeable. The long name (which is certain to lose a foot or two if Emperor William ever catches it) is found to stand for the prettiest and daintiest writing-paper imaginable. What is more, it is irresistible. So that last new box of stationery is laid aside and the Mouchoir Batiste de Fantasie reposes in its place, name and all. A word as to its description.

True to the first half of its title, it imitates very closely a batiste handkerchief with the occasional uneven thread noticeable in the weave of linen, and about the edge is a border cleverly imitating hem-stitching. In order better to carry out the handkerchief effect, the sheets are not folded and the border is thus shown all around. The envelopes have hem-stitched flaps with long points extending to within half an inch of the outer edges. These paper handkerchiefs do not conform strictly to the real article in

\*All rights reserved.

regard to color, a correct tint being Quaker gray, although they also come in a neat Dresden white.

For the correspondent who still adheres to the seal it is well to match the gray shade in wax, while for the white a delicate contrasting color may be used. The seal, when employed by the letter-writer, should, like the monogram, be of a modest, unobtrusive size, for it is not desirable to give a little epistle of friendship the appearance of a legal document. The scheme of placing the writer's address on the upper flap of the envelope is an excellent one where a monogram is used on the note-paper, for in this manner only can the correspondent with propriety indulge in both monogram and address at one and the same time, and certainly both are desirable—the one for its beauty and the other for its usefulness.

The position commonly accorded the address on the envelope is horizontal across the upper flap, with occasionally an individual preference for the type set diagonally along the right side of the flap. Preference is given the embossed letters, and the color is ultramarine—alias ocean blue—whenever this shade can be used without conflicting with the color of the stationery. One may also make use of the black type or have the raised letters in white. To substitute the monogram for the address on an envelope, as is sometimes done, is decidedly bad form.

As the monogram decreases in size there is less gold and silver shown in its design, but a suggestion of either may be used with good effect by the woman who likes to escape by ever so little the boundary line of the strictly conventional.

Mourning stationery was never so little in demand as at present. The thing has been overdone to such an extent that there is a revulsion of feeling toward the black border, with its loud advertisement of bereavement. For this reason those who adopt the black-edged stationery are generally using the extremely narrow Italian line of black.

Though her duties be multifarious in preparation for an early departure for summer haunts, the society woman should not neglect a tablet of envelnotes. The envelnote is a combination of note-paper and envelopes, blocked, and containing perhaps fifty or sixty sheets on a pad. Once aboard the steamer or train its usefulness becomes apparent, for as every traveler is aware, the disappearance of the last fluttering handkerchief is the signal to take pen in hand, for father, mother, husband or sweetheart is impatiently awaiting news with the first mail, and telegrams do not count at all.

With the envelnote and a fountain-pen at hand, it is a case of writing made easy. The pad supports the hand, the sheet is large enough for a fairly good-sized letter, is folded three times as marked and all that is necessary is a stamp, when it may be dropped at the first station or passed from one boat to another on its way to the home folk.

The regular correspondence-paper in correct size should be  $5\frac{1}{2}$  by  $7\frac{1}{2}$  inches or  $5\frac{1}{4}$  by  $6\frac{3}{4}$  inches; the

former size takes an envelope  $3\frac{1}{4}$  by  $5\frac{1}{4}$ , and the latter is enclosed in a wrapping  $3\frac{1}{8}$  by  $5\frac{1}{8}$  inches. The square envelope is a thing of the past for the up-to-date correspondent.

The young folk have the advantage of their elders in indulging their fancy for bright colors in note-paper. Every fad within reason may be followed by the young person in early teens, and to this end there are blood-curdling reds, greens that would do honor to St. Patrick's day, and blues that rival in brilliancy the blue of the Stars and Stripes. Of course, it is a fine thing to write on these marvelous shades in white ink.

*(To be continued.)*

Written for THE INLAND PRINTER.

#### PRESS CRITICISM OF VERBAL CRITICS.

NO. III.—BY F. HORACE TEALL.

**D**ISCRIMINATION in the use of words is, and must be, exercised to some extent by every person, since nothing can be said without some choice of words with which to say it. It is equally a matter of course that many persons will always refuse to attempt really careful or nice choice. We may presume, however, that no one deliberately chooses to make his speech ludicrous by using words wrongly, except in an occasional Partingtonian effort. Yet utterances often are made really ludicrous by men of wide scholarship, because that scholarship does not include adequate word-knowledge, without which all learning is incomplete.

Instances of absurdity in the expression of real scholars are not lacking. A scientific expert recently wrote in an important article, "Let us imagine a wholly suppository case." Moreover, he read it and left it uncorrected on a printed proof, and so did two or three editors. Any proofreader should have known that the language has no such adjective as suppository. Emerton's "Introduction to the Middle Ages" says that Mohammed compiled the Koran, although the Koran is ostensibly composed of Mohammed's own sayings, and original expression is not compiled. G. P. Marsh and John Stuart Mill—a philologist and a logician—both said "redness is the name of a color," though everybody knows that red is the name of the color, not redness. Thackeray speaks of "boys talking among each other."

All of these show egregiously ridiculous misuse of certain words, beyond the possibility of ever being correct, no matter how often or by whom repeated. But such showing is not the sole purpose in mentioning them here. They are evidence of a common tendency to looseness in expression that demands attention, and has received much of it, but not with sufficient effect. One obstacle that must be met by every person who wishes to be fairly accurate in his speech, without becoming stilted or awkwardly stumbling, and showing too plainly a labored effort toward accuracy, is found in the unfortunate fact that most of our periodi-

cal criticism is too strongly biased against verbal carelessness. Yet that seems itself to be rather accidental than deliberate, for those who have published the most general and sweeping objections to the work of the verbal critics have failed in one of the prime functions of criticism. They seem to forget that their true office is not simply faultfinding. Any human work can be picked to pieces by one who is determined to attack it. Faultfinding, to a certain extent, is decidedly beneficial. We are on delicate ground here, for the line between advantageous and ill-advised comment on such a subject is vague; yet it is well worth while to note some opinions of the press that should not be accepted as final.

A very common error of reviewers is that of saying far too strongly something that, with proper limitation, would be true, but which is carried by impulsive expression beyond the limits of truth. Here is one of these assertions: "Of all abhorrent despotisms, that of grammar is the least respectworthy. It has just one solitary saving virtue; it has been the support of a numerous and well-meaning tribe who long to domineer over us in some way, and so seek to rule our speech fashions, failing the power to guide our thoughts or the natural expression of them." It is true that some persons have made a sort of despotism of grammatical rules, but it is not true, as the readers of the sentence as quoted might well suppose to be its meaning, that grammar itself actually is a despotism or unworthy of respect. No language can exist without some sort of system in the association of its elements; its system in this respect is its grammar, and this is true whether some people misunderstand certain parts of it or not.

Were it not for one evil consequence of such writing, it would not be worth while to notice expressions like those quoted. A great many persons write for our periodical press, and among them must inevitably be some whose most evident characteristic is smartness, even when they really have some critical ability. Unfortunately, the real truth that often is the basis for these smart sayings is so hidden or distorted in them that it is not impressed upon the reader, and the effect is bad. Every one is entitled to his own opinion, and to a certain extent should be allowed perfect freedom of expression; but opinions publicly expressed should be carefully guarded against possible harm to the readers, especially when they are intended to have a good effect.

It can hardly be other than accidental that the reviewer in this instance uttered an absolute untruth. He must have meant to say what is true, but he did not. He represents a large class in this respect, or it might be of doubtful expediency, if not indequate or something worse, to say anything about him. Some reviewers, of course, find matter worthy of commendation in books of verbal criticism, but the most prominent impression from consideration of the reviews as a whole is one of general condemnation—that is, that

the consensus of their opinion is that such books should not be made, because no one has made a good one.

The "numerous and well-meaning tribe," mentioned never did have any such wish or longing as the one attributed to them. One would almost be justified in an asseveration that no one of the verbal critics or grammar-writers ever tried to domineer over speech fashions. Many of them have indulged the same propensity that we deprecate on the part of the reviewers—that of impulsive expression, without sufficient recognition of various important facts. Many have stigmatized as erroneous even to absurdity some of the most thoroughly established and least questionable idioms of the language. Many have attempted the impossible task of making the language conform to their personal understanding of rules and their applications, but they have not done this with any desire of domineering.

Another sentence in the same article is this: "Instructors who set up to be legislators of the cramping stamp would themselves tread in 'the better way' if they ceased to worry over other folks' peccadilloes, and turned their great minds to the weeding out of their own atrocities of speech." And then: "Let the student steep his wits in the great writers of pure English of all the centuries, and limit his conversation as much as possible to those who speak the English of those who know it best in books and in the best usage of the day, polished, simple, and racy." These also are peculiar to their writer only in the style of their expression; in effect they are reiterations of what many others have said better.

Whenever any student suspects that a writer is setting himself up as a legislator of the cramping stamp, that student should likewise suspect that every one of the writer's recommendations may contain error, except in the case of something so plain to the common understanding as really to be beyond the need of saying, unless perhaps merely as an item toward completeness of record. Students, however, may rest assured that no writer consciously poses in that way. Even those verbal critics who are most dogmatic and most pedantic have undoubtedly attempted to elucidate the matters with which they deal in the way thought by them most beneficial to the general welfare of the language. Atrocities of speech are abundant in their work, just as they are in the bulk of literature, and are proper subjects of discussion even by persons who are not always absolutely accurate in the use of words. No one can ever use words so perfectly that no improvement can be made in their selection or association. The student should not give undue weight to the sayings of either the verbal critics or their censors in the press.

That advice to steep one's wits in the great writers is good in itself, because careful reading of the best literature is surely instructive in many ways, including that of acquisition of knowledge of the best methods of expression. It is a recommendation that has often

been made. But with all the real good that must come through its adoption, the acquirement of critical acumen in discriminating between words for use in certain circumstances is not to be gained in this way. The very best reading alone will never give such knowledge, and for a very good reason: the attention is, and rightly, called to the substance of the reading, and the only way to make use of even the very best authors would be to study their words and their associations. The study of words as words is essentially separate, and must be absolutely separated from the process of steeping the wits.

*(To be continued.)*

Written for THE INLAND PRINTER.

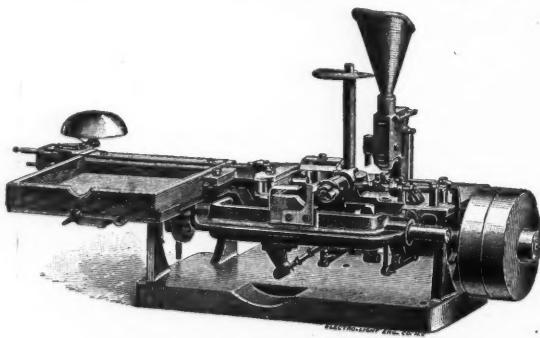
#### COMPOSING MACHINES—PAST AND PRESENT.

NO. VIII.—BY JOHN S. THOMPSON.

INVENTORS for many years have striven to produce a machine to facilitate hand composition without the aid of keyboard manipulation, thus reducing to a minimum the attendant mechanical appliances. None of these machines have survived, and but one reached the marketable stage.

As early as 1794, Herhan, in England, patented a machine of this order. This is, perhaps, the oldest typesetting machine patent on record. Winder, Harger, Botz and Alden worked on machines which attempted to keep the type so arranged as to permit rapid composition by hand. Carpenter and Cochrane developed systems of logotypes designed to accomplish the same end, but without material success.

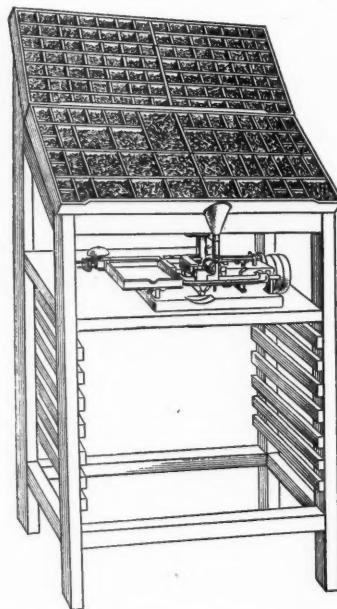
Alexander Lagerman, however, was the first successful inventor of a machine on this order, and his machine, the Typotheter, first brought out in 1886, underwent many changes, and was afterward presented as the "Universal," and later as the "Chadwick." The Lagerman machine was based on the proposition,



THE CHADWICK COMPOSING MACHINE.

later proven erroneous, that a typesetter could pick up type faster with both hands than with but one, as was the time-honored custom. Working on this line, Lagerman provided a small mechanism which could be placed on a board beneath the ordinary type case, the compositor picking the type from the case with both hands and dropping it into a funnel provided on the machine. A small motor attached to the apparatus caused the operation of a series of feelers, which straightened the

type, face up, nick out, no matter how it was dropped into the hopper, and forwarded it through a raceway to the galley. The stroke of a gong warned the compositor when the line was full, and it was thereupon shifted into a channel in the receiving galley in its



THE CHADWICK COMPOSING MACHINE IN POSITION.

unjustified condition, and the next line composed and deposited in another channel, until the matter was entirely composed. A separate justifying machine was invented to take the galley of unjustified lines and automatically space them, but it was not a success, and in later machines the compositor did the spacing by hand.

In the Chadwick machine it was proposed that the compositor on completing a line throw into the hopper the proper number of spaces to justify the line, this being indicated to him by a dial, and after the "take" was completed, transpose the spaces to their proper position between the words.

Although the Chadwick was offered for \$300, it failed of commercial success, the saving over hand work being trifling.

Automatic justification of individual type has been attempted by many inventors. Alexander Mackie, in 1869, invented the process of justification of type by means of the crimped space. His plan was to insert corrugated spaces between the words, overset a number of lines and then apply pressure to the sides and bring them all to the proper measure. Hand compositors have always been benders of thin spaces to assist in justifying lines.

Ferdinand Wicks, of London, England, was the next to reinvent the crimped space, which he patented in 1883. The next inventor to employ this device was Paul F. Cox, who reduced the idea to practice in a satisfactory manner in 1894.

The justification scheme employed in the Paige

Compositor was based on measurements taken of each word as composed, the recording of these measurements by a mechanical device, and the insertion of spaces between the words to exactly fill the measure. Eleven different sizes of spaces were used in justifying.

McMillan's plan was to start with thin spaces and substitute spaces the next size thicker until justification was accomplished.

Isaac Risley, of Pleasantville, New Jersey, was the first to employ the unit system in the justification of type. His invention was based on an arbitrary type unit, making each letter of the alphabet a certain multiple of this unit. A recording device tallied the number of units added to a line as each letter was assembled, the spaces between the words being mechanically enlarged or reduced to bring the words into the proper predetermined length.

B. M. Des Jardines brought out his automatic justifier in 1896. In this machine the type is assembled with brass separators between the words. Each time the space key is struck it is recorded, and the line when completed is measured and a computing device calculates the proper combination of spaces necessary to do the justifying. The line is then moved forward, and the first word pushed down into a movable channel, the brass separator preventing more than the first word entering. This word is then run backward to the space channels, and a type space of proper size is released and pressed downward and takes the place of the temporary separator. The word and space are now advanced and the second word pressed down, both moving backward to receive the next space, and this is continued until the whole line has received the proper justifying spaces.

Temporary word separators were employed by W. J. Ennison and W. H. Honiss in their justifier. These separators projected beyond the type line and caused a calculating device to record each one as the line containing them passed the counter, the device then, by performing addition and division, replacing the temporary spaces with ones of proper thickness to justify the lines.

Frank McClintock used steel wedges to space out the lines in his type justifier, the distance to which the wedges were driven determining the size of spaces to be delivered from the space channels to replace the wedges. This also was the plan of F. B. Converse, of Louisville, Kentucky. In his latest machine, Converse measures the line after it is set and substitutes justifying spaces for the temporary ones.

P. H. McGrath, of Randolph, Massachusetts, used temporary steel wedges and these caused the selector mechanism to cut off spaces from a metal bar of proper thickness to justify the lines.

Frank A. Johnson employed a spacing device in his typesetter which inserted temporary spaces and afterward justified the lines by the insertion of proper spaces cut off a metal bar, which was moved past a saw by the action of assembling and measuring. Later

he employed a device which measured the unjustified line, divided the shortage by the number of word spaces employed, and cast the proper size of spaces and inserted them between the words automatically.

William Berri, of Brooklyn, New York, in 1898, patented a type-justifying machine which cast spaces of the size needed to justify lines. The operation of the space key of a composing machine inserted temporary slugs between the words. The operation of this key also caused a mold to open each time it was struck, a measuring device causing the molds to open the required width, all the spaces needed in the line being cast at a single operation and dropped into a space receptacle. The line traveled beneath this magazine, step by step, the cast spaces being inserted between the words and the temporary separators being withdrawn and returned for further use. Electricity was employed in its operation.

The Dow process of justification involved the measuring of the composed line, word by word, and a calculating mechanism to divide the shortage by the number of spaces needed between words and inserting the proper size of spaces from a space magazine. If required, the mechanism would insert spaces of varying thickness in any line.

Paul F. Cox, in 1899, invented what he called a "multi-space." It was a graduated wedge of type metal, the thick edge being inserted between the words and the line overset and the spaces retracted until the line filled the measure exactly. The portions of the spaces projecting above and below the type were then broken off and discarded.

C. W. Bowron, of Oshkosh, Wisconsin, also attempted the automatic justification of individual type. One plan invented by him consisted in assembling false hollow spaces in the line, these serving to keep the words apart and permit the proper justifying spaces to be dropped into them and remain between the words when the false spaces were automatically withdrawn. A dial indicated to the operator what space keys to strike, these spaces being released into a common receptacle, the passage of the hollow temporary spaces below this magazine releasing the justifying spaces one at a time and allowing them to enter between the words. The hollow tubes were then withdrawn and the line advanced to the galley.

There is no individual typesetting machine in actual use at the present time which employs an automatic justifier.

*(To be continued.)*

#### NOT TO BE MEASURED BY A MONETARY STANDARD.

I have been an interested reader of your valuable magazine for a number of years and know that the knowledge absorbed from its pages can not be measured by a monetary standard. And as a close student of, as well as a practical follower of the art I find that, to keep in touch with the latest and best ideas and designs, a printer should have the latest information possible.—C. E. Stivers, Elkhart, Indiana.

Written for THE INLAND PRINTER.

### TRADE UNION CONVENTIONS.

BY W. B. PRESCOTT.

**S**OON the members of the printing-trades unions will be agog over the election of delegates to their international conventions, and though close observers notice a lack of the old-time interest, except in occasional instances where local sentiment or personal feeling runs high, the casual looker-on may think — if he considers it at all — that the unions are greatly agitated concerning the matter. Such is not the case, however, for the members know, intuitively, if not as a result of personal experience, that conventions no longer exercise a potent influence on the craft. They have been so divested of their powers that all important questions must be decided by a vote of the membership, and, year by year, the delegates are less inclined to exercise the few prerogatives left them. This results from the well-understood idea that the members will vigorously resent and resist any attempt to foist on them measures that have not been submitted to a popular vote. Conventions retain their prestige among the indifferent and unthinking members largely on account of the "booming" they receive in the daily and labor press. They are deluded by the perennial pleasant fictions to the effect that "the forthcoming convention will be the most important ever held in the history of the craft," and that "the brilliant Mr. Smith, one of the most valued employes in the *Bazoo* office, and who is, perhaps, one of the best informed trades-unionists in the State, intends presenting several important resolutions that will doubtless arouse the interest of his fellow-delegates at the great convention. Local employes are much concerned about what the aggressive champion of labor has in his mind, but his union pledge of secrecy compels Mr. Smith to withhold his propositions from the public, so the anxiety of the enemy is not allayed." As Slang-Maker-in-Chief Ade says, a jolly may be worth all it costs you — if the other fellow is being jollied. But talk of this nature deceives none except the credulous unionist who fails to keep himself posted on the affairs of his organization. As the proceedings demonstrate, the "most important convention" evolves into an uninteresting gabfest, reaching such aimless and sorry conclusions on the majority of questions as would put to shame the most profitless meetings of local unions having the same number of members as there are delegates in attendance. The "important resolutions" of the "brilliant Mr. Smith" dwindle down to a necrological announcement stated in the usual banal phrases and two or three resolutions. One of these is wholly impractical, and the erstwhile "aggressive champion of labor," after cross-examination by some committeemen, finally excuses its introduction by saying he was asked to present it by a good fellow who corralled some votes for the statesman. The other matters in which he is interested are a few pet chapel regulations that he would like to see the parent organization dignify by making general laws.

To save his face as a lawmaker, he coaxes, importunes and "trades" votes until he has a sufficient number to ensure the adoption of one of his propositions, his confederates easing their consciences by saying the law will do no harm, even though it is an incongruity as a union regulation, as no one will be foolish enough to attempt to enforce it. This attitude of mind is so general among the delegates that conventions become a positive danger to the union. The Mr. Smiths, actuated by a desire to produce volume of legislation rather than exhaustively to analyze the propositions presented, feel constrained to adopt rules limiting debate to three minutes, and laws are adopted by this "legislative railroad," which, if properly debated and temperately considered, would scarcely receive the support of a seconder. Such hasty action, coupled with the log-rolling that always accompanies it, can have but one result — a lack of appropriateness and efficiency in union laws.

In this manner the decadence of conventions as a moral force became established, and their glory can not now be restored by assuring the delegate that they are "an able aggregation of mortals making immortal history." When organizations are in the formative stage, and it is undetermined just what their policy should be, there may be need for the frequent gathering of representatives possessed of ideas and backbone. The printing-trades unions of this day are well settled in their policies, and a convention would not dare to make any important change without consulting the members. And if one had the temerity to do so, the members would quickly assert their right to pass judgment upon the matter. That stated conventions are moribund is proven by the abandonment of the idea — in the larger cities, at least — that, in order to be a delegate, one should have some actual knowledge of the workings of his local union, as well as accurate information concerning the methods and system of government of the parent body. Such considerations do not seem to find favor in the eyes of the voters. Too often does it happen that some good fellow with a persuasive smile and a large and hearty glad hand announces himself as a candidate representing an office "entitled to recognition," and by dint of hard canvassing and many alleged "trades," the much-sought-for office goes to a man who never attended half-a-dozen meetings of the union until the delegatorial bee began to buzz, and who is entirely ignorant of the wishes and desires of his constituents, but an easy prey for the wirepullers and political harpies that too often infest convention halls. To dispose of the coveted prize thus is anything but an incentive to members to bear their share of the drudgery that conduct of union affairs imposes, but places a premium upon non-participation in such matters; encourages the odious and debasing system of canvassing and makes the wirepuller king. If the abolition of conventions resulted in nothing more than the elimination of these questionable methods, the change would be fully justified. It

is not to be expected that a convention dominated by men chosen under such conditions will advance the interests of those they are supposed to represent. Rather is it proof of the inherent vitality of an organization that it can make progress though weighted down with such conventions. The system of selecting delegates explains in great measure how it happens after each yearly assemblage that the laws supposed to govern the members are more obscure as to meaning than before. As wirepulling, not service to or knowledge of the cause of unionism, is the real avenue to success, there is little likelihood of many delegates serving in two consecutive conventions, and, as a consequence, the novices that assemble from year to year hardly "get their bearings" until it is time to adjourn. Being a child of tradition, a convention is careful not to offend its parent by continuing in session in excess of the customary number of days. The amount of unfinished work on hand or the consciousness that what has been done should be revised is immaterial — for there is no precedent for heeding such trifles, *and it is a poor trade-union convention that can not show older and more pretentious bodies a thing or two about the sacredness of precedent.*

We are told these annual gatherings "keep things straight"—the "things," presumably being the officers — and that, without frequent conventions, the organizations' existence would be in jeopardy. But the most casual observer of bodies of men knows it is not a difficult undertaking for a few shrewd parliamentarians to manipulate the votes of men who are strangers to each other and who are not familiar with the details of the business to come before them — that is, if the officers and their friends desire to play that sort of a game. The examination of the financial records is usually of the most superficial character, and one wonders how the committeemen can retain sober countenances while reporting to the effect that "we have thoroughly examined the books and accounts and find them to be correct," knowing as they must in the case of some organizations that a "thorough examination" would consume as many weeks as they devoted hours to the task.

If the larger unions supplant the Spencerian doctrine, that a representative can not be superior to the average of his constituents by proving that the representative can be vastly inferior to the represented, the charge does not apply with such force in the case of the smaller unions. They generally send men trained as officials, who have been brought into close contact with the practical questions arising out of militant unionism. They may voice hazy views regarding suitable regulations for the great printing centers, but they usually have well-defined ideas concerning the proper functions of the parent body, besides understanding the methods of government that obtain in other trades. Those hailing from a town in which the employers are organized are invariably well versed in the history and proceedings of the employers' asso-

ciations. In short, the smaller unions are represented by students of trade conditions in their limited spheres, which accounts for the seeming anomaly that what little there is of the quality of leadership in conventions is found in unheard-of delegates of obscure unions, and is not possessed by the loudly heralded representatives of the large and well-known unions.

Because conventions have outlived their usefulness and are in a measure beyond revitalization, does not constitute an excuse for carelessness in selecting delegates. Unless a candidate be the advocate of vicious legislation — one who would force the enactment of laws resulting in his personal benefit, or who would embroil the organization in strife in order to gratify his prejudices "or get his evens," as the saying goes — it is logical and safe to vote for the man who has attended meetings and who has "done things." Whatever his shortcomings, he has some ideas of what is needed in his locality, and is more likely to comprehend the needs of the parent body than the union drone and mere vote-getter; and if such a man prove a creditable representative, as he probably will, send him again and again. When the glamour wears off, and he views conventions and their work from the proper perspective, he will be quick to vote the hollow sham out of existence. In the writer's opinion, the ideal delegate is he who realizes the best service he could render the craft would be to aid in abolishing the useless annual jollification by the grace of precedent called a convention.

#### WE TALK TOO MUCH.

'Most everybody talks too much; I'm certain this is so.  
I think about it more and more the older that I grow.  
I talk a deal too much myself, and this is how I know.

There's quite a lot of ignorance that silence would disguise,  
How very little people know you never would surmise,  
If they didn't talk so much they'd be considered wise.

There's little one can talk about from which no harm can come.  
There's much of hidden danger lies in confidante, or chum,  
And secrets told are far less safe than if the lips were dumb.

How often one, in argument, by fiery impulse led,  
Will many more antagonize, and bitter discord spread!  
I guess the most we talk about were better left unsaid.

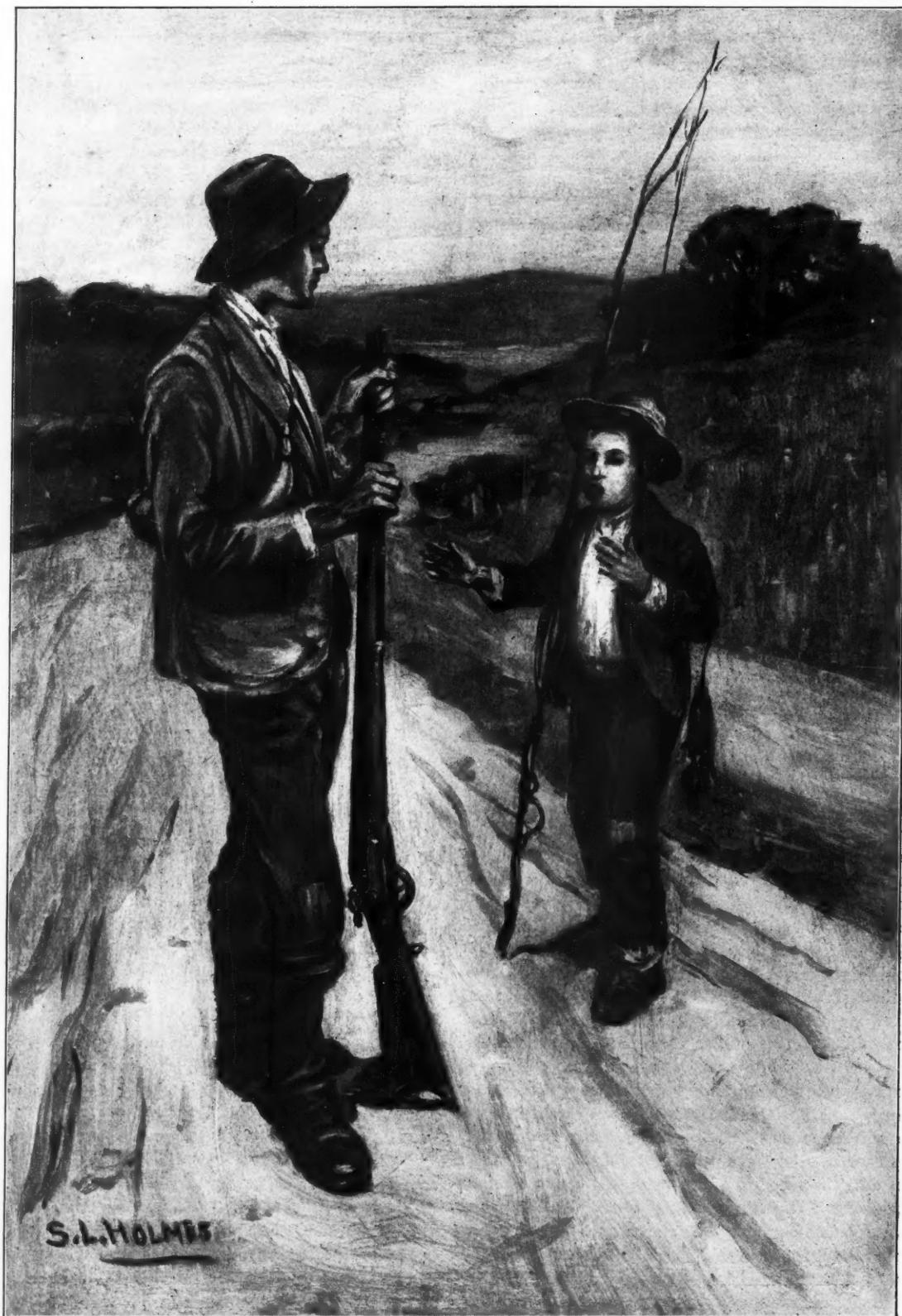
And so I think a man may fill a high and honored place,  
And carry many grievous sins with dignity and grace,  
If he can wear a pleasant smile and a calm and silent face.

There's many men in prison cells and liable to stay  
Who might be floating at the top, distinguished, blithe and gay.  
They answered people's questions, and gave themselves away.

We all know men well qualified a prison cell to fill,  
Who never got behind the bars, and maybe never will;  
And all the reason for it is — the gentlemen kept still.  
— Joseph Bert Smiley, in *Cincinnati Enquirer*.

#### IMPROVES QUALITY OF WORK.

I do not want to miss a single number. I consider it the very best trade journal of its kind published. The second subscription I intend keeping on file for the use of our employes who do not subscribe for the journal, as I find that it greatly improves the quality of the work. I trust that the journal will continue to increase in value as it has in the past.—*The Ohio Printing Company, Cleveland, Ohio.*



Copyright, 1903, The Inland Printer Co.

IDYLLS OF THE COUNTRY.

No. 1.—The Fish that Got Away.

# THE Inland Printer

[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQUILKIN, EDITOR.

Editorial Contributors — ARTHUR K. TAYLOR, F. W. THOMAS,  
EDWIN B. DEWEY, W. B. PRESCOTT, P. S. GOODMAN,  
R. C. MALLETT.

*Published monthly by*

## THE INLAND PRINTER COMPANY

120-130 SHERMAN STREET, CHICAGO, U. S. A.

HENRY O. SHEPARD, President. J. G. SIMPSON, General Manager.  
A. W. RATHBUN, Treasurer. HARRY H. FLINN, Secretary.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Morton building, 110 to 116 Nassau street.  
H. G. TICHENOR, Eastern Agent.

VOL. XXXI.

MAY, 1903.

No. 2.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

### SUBSCRIPTION RATES.

One year, \$2.50; six months, \$1.25, payable always in advance. Sample copies, 25 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

**Foreign Subscriptions.** — To countries within the postal union, postage prepaid, three dollars and seventy cents, or fifteen shillings four pence, per annum, in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

### NOTICE TO FOREIGN SUBSCRIBERS.

On and after July 1, 1903, the foreign subscription rates for THE INLAND PRINTER will be increased from \$3.70 to \$3.85. This increase is made necessary to equalize the postal rates on papers sent to foreign readers.

### ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER RESERVES the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

### FOREIGN AGENTS.

M. P. McCoy, Phoenix Works, Phoenix place, Mount Pleasant, London, W. C., England.  
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.  
JOHN HADDON & CO., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.  
RAITHBY, LAWRENCE & CO. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.  
PENROSE & CO., 109 Farringdon Road, London, E. C., England.  
SOCIETÀ DELLE MACCHINE GRAFICHE ED AFFINI, via Castelfidardo, No. 7, Milan, Italy.  
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.  
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.  
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.  
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.  
JOHN DICKINSON & CO. (Limited), Capetown and Johannesburg, South Africa.  
JAMES G. MOSSON, 6 Glinka street, St. Petersburg, Russia.

### FINANCIAL.

BUSINESS is less affected this year by labor troubles than usual. The voluntary increase of wages during the winter by the railroads has ended in forcing the last of the important companies to similar action; refusal of the court to sustain its contention, and fear of a strike that would be confined to its own system, brought this last road — the Wabash — into line. During the past winter the bituminous coal operators have, as a rule, accepted the demands of the miners, and the President's commission has assured three years of peace in the anthracite region by giving an increase of the basic rate and providing for a sliding scale. The labor trouble has been confined to a few sections and mainly to the building trades, and as such they have not been influential upon the money market of the country. There has been less hesitancy to enter into manufacturing and trade expansion than formerly, and the result has been an active demand for funds in every part of the country, and a creeping of the interest rate to the legal figure, and, in States where the limit is above that of the national bank maximum, there has been a disposition to exact a fair premium. In New York, where speculative requirements clash with regular business demands, the call, or temporary loan, rate has jumped as high as fifteen per cent.

Mr. Morgan's optimistic declaration was not necessary to convince the business world that the situation was a sound one, and his defense of the securities issued, to promote railroad and industrial combinations, was wholly gratuitous. The fact is, the country is strong in spite of, instead of on account of, the billion dollars expansion in securities placed on the market in two years by Mr. Morgan's house alone. The truth is, the public has been fighting shy of the stock exchange and making its investments outside of the regular channels of speculation. The obvious, the insistent, prominent fact of the bank and clearing-house statements is the steadily increasing expansion of the business of the interior.

Money, like water, seeks its level. For over a year it has remained in the interior; each successive periodical movement to the East has shown declining surplus balances; each returning flow has been prolonged beyond the usual period, and the speculative interests have been forced to give way to this demand of the ordinary trade of the country. Since last September we have had a speculators' panic in this country, and the losses have been astounding when expressed in dollars and cents. Fortunes that grew with mushroom fertility have collapsed like the ripened puffball, making no noise and leaving only an airy trail of dust to mark their former place. The paper profits, which came from the presses with the brightly colored certificates, have shrunk without doing harm to any one. The country has refused to support the artificial values, which were based upon a four per cent money rate. As long as the surplus funds of the country were

plentiful, the speculative exchanges could establish high prices with other people's money, for the professional speculator with \$20 cash counts upon borrowing \$80 of bank funds to carry on his business. As the ability of the banks to furnish the surplus funds contracted, there was a consequent contraction of speculative values. The extent of this contraction of values: Last September the highest level was reached, in April the average prices were fifteen per cent less. There is, approximately, \$7,000,000,000 of stocks in the active list. A fifteen per cent shrinkage equals \$1,000,000,000. A loss that would pauperize a thousand millionaires, and yet no business has been affected.

Mr. Morgan's defense of the securities foisted upon the market, in the two years of combination and merger, assumes a new light when this phase of the money market is placed in the perspective. It is the business of the country that sustains the stock market values, not the stock market which sustains the business. Prices have a definite relation to the money rate, for which reason periods of stock expansion always precede the expansion of the manufacturer and tradesman, and drains the public purse in advance of the definite material demand. Before this later demand upon the money market the speculative issue must give way. A striking illustration is the notice to call loans made upon purely speculative accounts in order to provide funds to meet the Pennsylvania's stock subscriptions, of which \$40,000,000 is payable this month. The funds are to be used in construction and added equipment. It is these legitimate demands of corporations and business houses all over the country which is absorbing the money and elevating the rates.

The high money rate, in addition to being a check upon the speculative markets, will check the exuberance of business interests and lessen the investments for future demands to those things which are pressing the most, and which promise immediate results. "I do not care for the profits that the high interest rate brings my bank," said the president of Chicago's greatest financial institution, to the writer of this article, "but I do care for the moral effect that a six per cent rate will have upon the business world. If we can hold up the rate we can work out of the money tightness in an orderly way. The greatest danger to the money market, at this time of expansion, is a cheap money rate and the consequent incentive to pile on the load of indebtedness."

Looking to the fall money movement, the Secretary of the Treasury has offered to refund the three and four per cent Government bonds falling due before 1908, with two per cent consols, the purpose being to furnish the banks with a cheaper bond with which to secure circulation. The fact that seventy-five per cent of the consols of 1900 are deposited for circulation lends strength to the hope that there will be a large increase in the circulation from the refunding of these bonds. Of course, it all depends upon the market price of the twos; if they command, as it now seems

certain, around 106, the incentive will not be very great. At this price there is barely a profit in the circulation of national banks. At 102 to 104 there is sufficient profit to safeguard the banks against the fluctuations of bond premium and money rates. The weakness of our national bank circulation is, that it is more profitable to retire than to increase circulation at periods of high money rates, because the investment in the premium is non-productive.

P. S. G.

#### TRADE AND TECHNICAL EDUCATION.

"**T**RADE and Technical Education" is the subject of the seventeenth annual report of the United States Commissioner of Labor, and the somewhat ponderous volume of some thirteen hundred pages is a mine of information for those interested in industrialism. Eleven years ago the commissioner's report was on almost the same subject, and treated of "the various industrial-school systems, and also technical-school systems of the United States and foreign countries," but the latest report differs in several respects from its predecessor. Not only has there been a special effort to show the progress made in the interim, but institutions such as agricultural colleges, institutes of technology, as well as colleges which grant degrees for proficiency in mechanics and the manual-training feature of our public-school system receive no detailed treatment. This process of elimination permitted of much attention being paid to what are called industrial schools, i. e., schools intended to supplement the work done by apprentices in the workshop or those which aim to give to workmen an insight into the scientific principles involved in the operations incident to their daily work, as well as apprenticeship schools which claim to graduate apprentices fully equipped, except as to speed. Not the least interesting portions of the report are those which give the views of educationists, employers, graduates and labor unions on industrial education, but this article will be confined to an endeavor to ascertain what is being accomplished in the way of technical education in the printing industry, so that the reader may form an idea of the aims of the more prominent of the industrial schools and the manner in which they seek to achieve their ends.

Geographically, the seventeenth report covers a wide field, embracing Canada and the principal European countries in addition to the United States. The comparisons between the foreign and domestic institutions are by no means flattering to American pride, for, as Commissioner Carroll D. Wright says in his introduction: "A few of the trade and technical schools of the United States take rank with their European prototypes. . . . But the most of our schools of this class are inferior, in respect to the fulness and completeness of their teaching, to the foreign models. Of many, it is true, it may be said that the courses are as thorough and as long as the circumstances of the persons for whom they are arranged will permit." It is unthinkable that this condition will

continue, for if trans-Atlantic industrialists feel keenly the necessity of something to fill the void caused by the passing of the apprenticeship system, how much greater is the need with us, to whom an apprentice, in the proper sense of the term, is almost a curiosity?

When we compare the facilities provided European craftsmen for perfecting themselves at the printing and cognate trades with those open to their American fellow-worker, the disparity is marked. There is not in the United States a typographic school at all comparable with several European institutions, notably the St. Bride Foundation of London, England, and the Estienne Municipal School of Printing and Publishing of Paris, France. To enter the former institution, an apprentice must be at least sixteen years of age, and prospective applicants are advised to study English grammar and composition, geometrical and mechanical drawing and chemistry at the evening continuation schools, which approximate our advanced night schools or many of the Y. M. C. A. classes. Once admitted, the apprentice — a compositor, say — is assigned to the elemental class, composed of youths of between sixteen and eighteen years of age, the course of which deals with "the underlying principles of the craft." The second, or advanced, class is open to apprentices over eighteen years of age, and here the student is given a good, all-round journeyman's experience. Those fortunate enough to obtain a certificate from the advanced section are eligible for the honors class, which has a course designed to meet the requirements of those desirous of qualifying as managers, etc. Students in this class are afforded opportunities to visit paper-mills, etc., and given "theoretical and practical instruction in the principles of typesetting machinery." The library of the institute is the finest of its kind in Great Britain and consists of nearly eight thousand volumes of appropriate works, which are at the disposal of students. The fees are absurdly low (apprentices under nineteen, 62 cents a year, and others, \$1.22), and employers permit apprentices to leave work at an early hour to attend classes, yet the attendance in 1900 was only one hundred and thirty-nine, though it is noted that the typography class of the City and Guilds of London Institute graduated two hundred and seventy in that year.

Among other British schools mentioned is the Merchant Venturers' Technical College of Bristol, which aims to provide "complete preparation for an industrial career," and has a typographical class, the course ranging from "damping down paper" to "casting up value composition." The Municipal Technical School of Manchester has three courses for its "typographic printing" classes, the studies beginning with spelling and punctuation and ending with estimating and office management, relieved somewhat by lectures on the history of printing and the evolution of the printing-press.

The Heriot-Watt College, of Edinburgh, Scotland, was founded in 1821, to facilitate "the better educa-

tion of the mechanics of Edinburgh in such branches of physical science as are of practical application in their several trades," also has typography on its list. There is the usual theoretical course, but the distinctive features of this institution are that the practical instruction is given under the auspices of the local branch of the British Typographia and students are limited to those who have attended practical classes, meaning, presumably, men or boys working at the trade.

France is well to the fore in industrial education, and probably the most notable of such institutions devoted to the art is the Estienne Municipal School of Printing, at Paris, which, as its name implies, is maintained by the city government. According to the report before us, it seeks "to revive the industry of printing and publishing, in which the city formerly stood preëminent." The retrogression is attributed to "the disappearance of apprenticeship and the specialization in the various branches in the industry." Admission to the Estienne is by examination, and applicants must be between thirteen and sixteen years of age, of French nationality and residents of Paris, though boys living in the suburbs may be admitted if their communes undertake to pay \$38.60 a year, which represents the cost of maintenance of a pupil during the first year. The instruction given is theoretical or general and practical. "The subjects taught," we are informed, "include language, history and geography, the reading of Greek, elements of mathematics and geometry, the physical and natural sciences involved in the arts and trades connected with the publishing industry, history of art and of printing and publishing, modeling, drawing, composition, industrial drawing, gymnastics and military drill. . . . The time given to practical work amounts, during the first year, to twenty-four hours per week, during the second year to thirty hours per week, and during the third and fourth years to thirty-six hours. For the typographic trades the practical instruction includes typefounding, composition and correction, presswork (both hand and machine), and stereotyping and electrotyping. For the book-binding trades it includes bookbinding and leather gilding, in addition to which special teachers give instruction in edge gilding, marbling, etc."

The Gutenberg Typographical School is not a state-aided institution, but is under the patronage of and governed by the Master Printers' Association. The policy of this school in one respect is the opposite of that pursued by the Scotch college before mentioned. At first the Gutenberg secured pupils from among the apprentices of the various printing establishments, and they attended the school twice a week. For some unexplained reason this was found to be "inconvenient," and "the association decided apprenticeship should be served entirely at the school and should last three years." It is not stated whether these three-year graduates are deemed journeymen or not, though the probabilities are they seek situations as apprentices. Instruction in this school is free and pupils must be

thirteen years of age and provided with a certificate of having acquired a primary education. The studies follow the usual line, and it is said "the kind of training imparted is of a most practical and substantial character."

The Trade School of Printing at Brussels, Belgium, has been in existence five years and is governed by a committee composed of four employers and four employees. Instruction is gratuitous, the school being maintained by the dues of contributing printers and subsidies from the civic authorities. Its object is "the training of workmen capable of executing all the fine branches of printing," and employers supporting the school "engage themselves to take into their establishments as printers' apprentices only boys at least fourteen years of age, and to limit the number of such in proportion to the number of journeymen employed. Thus those establishments with from one to six journeymen can have two apprentices, those with from seven to fourteen, three apprentices, and those with from fifteen to twenty-five, four apprentices. Such apprentices must attend the school regularly."

Though the attendance at the Berlin Trade School for Printers' Apprentices during the winter of 1900-1901 was large—seven hundred and ten—for such institutions, there is little information given concerning it. The school is maintained by the Berlin Printers' Union, assisted by subsidies from the municipality, and instruction is given on two evenings a week in one of the public schools. The tuition fees are 72 cents for apprentices of members of the Union and \$1.07 for others. Journeymen printers desirous of increasing their store of knowledge can do so by attending appropriate trade classes of the Berlin Artisans' Schools, which are subsidized by the State and present an imposing program of studies. The syllabus provided for compositors and printers is as efficient as any to be found in the report. These schools seem to be appreciated, as the attendance during the winter season of 1900-1901 was over four thousand.

Italy is not popularly thought to amount to much in an industrial way, yet trade education is not unknown within her borders. The Typographical School, at Milan, is said to be "well organized and to enjoy a good reputation," but its income (\$1,103 a year) is not sufficient to permit of it keeping "abreast with the rapid progress of the typographical industry." But this obstacle has probably been overcome ere this, for when the Labor Commissioners' report was being compiled arrangements were all but completed whereby the school would enjoy an increased endowment, which would permit of an expansion of its activities. The Milan School purposes giving a literary and technical education to apprentices, the classes being held in the evenings and on holiday mornings.

When one takes up that portion of the report which deals with industrial education in the United States he turns over many pages to find very little pertaining to the art preservative. The New York

Trade School (founded in 1881 by the late Colonel Auchmuty) reports having had sixteen pupils in the printing class, but no hint is given as to the character of the studies, though considerable space is devoted to the building-trades courses. The Washington Linotype School receives rather extended notice, but the methods and purposes of that school are too well known to need recounting here. The Inland Printer Technical School, established last August, obviously did not come within the time of the compilation of the report. Many eleemosynary and church societies mention having a few pupils in printing classes, but we are left in the dark as to what constitutes the trade education. An exception is the North End Union, of Boston, Massachusetts, an adjunct of the Benevolent Fraternity of Churches (Unitarian), which has three schools, one being devoted to printing. The management says that, "for various reasons, some connected with support received from the labor unions, it was determined to take as pupils only those who were already employed at the trade." Applicants must be at least seventeen years old and have worked six months in a composing or press room. The instructor is a foreman of a local office, and the fee is \$10 for a term of fifteen weeks, "two evenings each week." If we except schools for negroes and Indians, this is the only American printing class that publishes its program, which is modest, indeed, when compared with the poorest of the European programs, and is as follows: "No elementary work, such as teaching at the case, is undertaken. The plan of instruction includes book composition, job composition and presswork (hand and job). Special attention is given to teaching the principles of punctuation, capitalization, etc. One of the objects of the school is to instruct pupils in details that are often overlooked in a printing-office. Pupils are instructed individually, not as a class, affording an opportunity for advancement to those whose talents lead them in any special direction. From time to time evening talks before the school are given by men who have achieved success in the special branch of the trade."

The great majority of the schools devoted to the uplifting of the colored brother refer to printing as one of the branches in which success has been achieved, but there is a suspicion that what these optimistic managers would declare to be first-class work might not pass muster where really good work is done. The Claflin University asserts "They (the students) can get work at any trade taught in the school without undergoing a period of apprenticeship." And yet this is the outline of the work done by the printing class: "The Claflin *Bulletin* is printed and the jobwork of the institution is done in the office. Students are first taught the boxes of the cases; to handle stick and rule, and to set and distribute type. They next learn the different fonts of type, to make up forms, and to do presswork." With such limited opportunities, they must needs be brilliant pupils and teachers to attain

the results indicated by the assertion just quoted. The Armstrong and Slater Memorial Trade School (Indians and negroes), at Hampton, Virginia, is more modest in its claims than Claflin, but puts forward a more pretentious program, as follows: "Instruction and practice are given in presswork, including making ready and running jobs on small job press; at the case in plain composition—as learning cases, sizes and faces of type, proper position for holding composing-stick, setting type, justifying, emptying stick and putting on galley; leading, arranging in chase, locking up, proving and correcting proof, cleaning and care of type, distributing dead matter, etc., reading proof, making ready and running cylinder press; check and order bookbinding, book composition, and imposition. Application of these principles is given in the varied work of the printing-office, as setting and printing note-heads, bill-heads, circulars, envelopes, posters, bills of fare, tabularwork, blanks, colorwork, tablet binding, etc. Lectures, reading and study include topics connected with general printing, as stereotyping, electrotyping, various processes of cutmaking, estimates, stock, etc.

Booker Washington's well-known Tuskegee Normal and Industrial Institute is given more space than any other enterprise, and while the accomplishments of the institute have, doubtless, been great, they have lost none of their greatness in the telling of the story as recorded in the report. "Any graduate can work at his trade without serving a period of apprenticeship," we are told, "as he is taught his trade in full before being allowed to graduate." Printing is said to be one of the most important of the thirty trades taught at Tuskegee, and this detailed statement of the plant and course of study may interest many who have in a desultory way followed the fortunes of Booker Washington during the last few years: "The printing-office is well equipped to meet the demands made upon it, and contains one large two-revolution Campbell steam press and four job presses run by steam, one large 30-inch paper-cutter, one hundred and fifty fonts of job type, six hundred pounds of newspaper and book type, and all necessary apparatus for a large printing-office. A weekly newspaper and a monthly newspaper for the institution, besides two others for outside institutions, minutes, books, and all the pamphlets and other matter of the school are printed by the students of this division.

The course, which covers a period of three years, is as follows:

First year.—Care of office, presses, and treatment of rollers; learning type names, point system, and the tools of the trade; learning the technical terms employed in the trade; signs and proof marks, and the lay of the case; manuscript reading, punctuation, capitalization, and construction of sentences.

Second year.—Care of presses, learning to make ready and to run a platen press; learning to regulate impression, distribution of color, care of ink, and mix-

ing colors; learning names and sizes of paper, and use of the paper-cutter.

Third year.—Composition, care being taken in teaching the importance of even spacing, careful justification, accurate punctuation, and uniform capitalization; measuring type, casting off copy, and imposition; making up and locking forms; making ready on cylinder press—overlays and underlays; making out orders; rendering estimates and writing essays on subjects relative to the trade; lectures on color-printing, journalism, the progress of the printer's art, and allied subjects.

The instruction in this course embraces all kinds of general mercantile, newspaper and book printing, such as bill-heads, note-heads, statements, letter-heads, business and visiting cards, dodgers, circulars, blank forms, tabular work and book-printing. The appearance of each job is given careful and critical attention, and the principles that apply to good display are fully explained in each piece of work. At the end of the course students are competent to take charge of an office and do work in type, job setting, presswork, and other kindred branches of the art. Forty-five minutes are given each afternoon, from 4:45 to 5:30, during which time the students are given theoretical training." The last paragraph is commended to those of the craft who believe in long-term apprenticeships and yearn for the adoption of a five or six year term for one subdivision. Let them go to Tuskegee, where they turn out an all-round printer-pressman of the first class in three years, if they want to learn that there is neither rhyme nor reason in their contentions.

W. B. P.

#### "HANS BREITMAN" AND INDUSTRIAL EDUCATION.

CHARLES GODFREY LELAND ("Hans Breitman"), who died in Florence, Italy, last March, enjoyed an enviable reputation as poet, journalist and philologist, but it is not so generally known that he was among the pioneers in introducing industrial education into our schools. Mr. Leland at one time gratuitously conducted trade classes in Philadelphia schools, and, during his long sojourn abroad, he was ever active in investigating European methods and informing American educationists of all he considered would be of value to them.

W. B. P.

#### THE BEST SALESMAN.

IT does not follow that the man who secures the greatest number of contracts for printing is the best salesman. It is possible to contract for printing that is no credit to the man and no advertisement or source of profit to the firm that employs him. The best salesman is the man who has the best practical knowledge of the business and the thousand and one details connected with his work, and such a man will find his advice sought by advertisers and all buyers

of printers' ink on doubtful points of adaptability of printing to the subject. If he is not among the best salesmen so far as the amount of his sales make him the best, he soon will be. It is such a man as this with whom the advertiser places his work, knowing that on final inspection he will find it perfect in all its details.

It is the constant effort of the best salesman to educate his clients up and not down. When called upon by the character of the work or the price limit to furnish a low grade of printing, he does it with the full knowledge of all concerned, and there is no kick coming at the end of the job that he did not furnish the goods bargained for.

The best salesman is the man who best does his work, sells the most printing and has no work coming back at the end of the job. There are few lines where true success depends more upon a thorough and practical knowledge of the business, a careful attention to detail, a perfect and correct schedule of the goods required and a close supervision of the job until finished. The man who reaches this point will, sooner or later, find himself with all the work that one pair of hands, one brain and ten hours a day will enable him to accomplish. Those who are best posted will tell you that they have still to learn and that none of us "know it all."—*Adapted from "The Corbin."*

#### FREAK CHARACTERS.

**W**ILL the typefounders ever cease making freak characters? There is hardly a new letter turned out but there are several characters that, to average printers, look entirely out of place. These characters are often so striking that they become eyesores in a short time. If the letter chance to be one of those that has two styles of some of the characters, one of them a freak, the compositor takes particular pains to avoid the use of the characters the designer took so much pains to make.

In some of the modern faces the two styles of the same character are so similar that one has to look twice to see which is which. To produce these is an extra expense to the foundry, a great nuisance to the printer who uses the type, and it is doubtful if they particularly enhance the beauty of the faces.

If the foundries will cut out the two-style characters, and furnish only one consistent with all others in the same font, they will give better satisfaction to the majority of printers.

E. B. D.

#### INCOMPETENCY AMONG UNION PRINTERS.

**I**T is generally conceded that the principles of unionism are all right, but unionism, like nearly everything in this world, has its faults.

There is one fault, in particular, that it would seem the unions might overcome to a large extent, namely: admitting to membership men who are not capable of earning the scale of wages. There are members of the Typographical Union, who make a pre-

tense of being job compositors, that have about as much of an idea of good work as does the proverbial pig about a clean shirt. However, in the writer's mind there is no doubt but the majority of good printers are members, and properly, of the union, and that there are poor printers galore outside the organization.

But every union man ought to be the master of his trade. If a foreman of a composing-room employs a man with a card he has a right to expect that man to be a competent printer. In many cases the man can handle only very ordinary work, and hardly that. These incompetents are tolerated by foremen in many instances simply because no better union men are available, as the shop, if union, is not permitted to go outside the ranks for men, even if it is possible to get those worth double the "printers" who are holding the jobs. Of course, it is understood that the established scale is the minimum, and the experts expect to be paid in excess of this; but there are comparatively few, no matter how skilled they may be, who are paid above the scale. The minimum wage in any city is considerably more than some of the members of the union can earn.

This is not as it should be. Each local union should be particularly careful to admit only competent printers. Let the investigating committees investigate. The fact that an applicant has served a few years apprenticeship is not sufficient; his qualifications as a printer should be thoroughly looked into before a man is recommended for membership. There is no doubt but that it can, in nearly every case, be readily determined whether an applicant is or is not a competent printer.

When unionism stands for competency—and it does not at present—it will mean more to the average employer and foreman than it now does.

E. B. D.

#### AGAIN THE APPRENTICE.

**M**ANY things have been printed about apprentices in printing-offices, and among other things it has been said in effect that a foreman engages a boy to "learn the trade," and that that apparently ends his (the foreman's) responsibility; that if the boy makes a good printer the foreman is entitled to no credit, as he simply turns the boy loose in his department.

Perhaps the foreman is not seeking credit, but if he is at the head of a first-class plant, the boy certainly has an opportunity to learn to do things right. And isn't it a fact, if a boy is made of the right stuff, that about all it is necessary for a foreman to do is to engage him? If an apprentice is anxious to get ahead he will find plenty of ways to learn. Most journeymen will willingly instruct a boy if that boy takes an interest in his work, and will tell the boy the whys and wherefores, if asked.

As a proof that the foremen, in some cases at least, are not at fault if an apprentice fails to make a good printer, it can truthfully be said that from the same

offices, with identically the same opportunities, some boys are turned out printers and others "blacksmiths." So the fault is, sometimes surely, with the boys.

The most important thing with many an apprentice seems to be to get through the day as easily as possible, watch the clock, and — draw his wages on payday. He evidently does not think of days that are coming — the days when, if he is a "bum" printer, he will be looking for a job — the days when, if he is an expert, he may draw wages in excess of the scale. Apparently the scale of wages is just about the height of many a boy's ambition.

The apprentice who isn't afraid of work, reads the trade papers, studies, and seeks information generally, is quite sure to master the trade, or the particular branch he may be learning. Such an one will surely become skilled, and can command good wages.

E. B. D.

#### THE BUSINESS ASPECT OF TRADES-UNIONISM.

THE Anthracite Coal Strike Commission, as every one knows, upholds the right of workers to organize and transact such business as they desire through representatives, but the following sentences from the commissioners' report are general in their application, and will bear rereading, especially by those inclined to oppose organized labor and all it advocates as a matter of principle. To quote one of them: "Some employers say to their employes: 'We do not object to your joining the union, but we will not recognize your union nor deal with it as representing you.' If the union is to be rendered impotent and its usefulness is to be nullified by refusing to permit it to perform the functions for which it is created, and for which it alone exists, permission to join it may well be considered as a privilege of doubtful value. Trades-unionism is rapidly becoming a matter of business, and that employer who fails to give the same careful attention to the question of his relation to his labor or his employes which he gives to the other factors which enter into the conduct of his business, makes a mistake which, sooner or later, he will be obliged to correct. In this, as in other things, it is much better to start right than to make mistakes in starting which necessitate returning to correct them. Experience shows that the more full the recognition given to a trades union the more businesslike and responsible it becomes. Through dealing with business men in business matters its more intelligent, conservative and responsible members come to the front and gain general control and direction of its affairs. If the energy of the employer is directed to discouragement and repression of the union, he need not be surprised if the more radically inclined members are the ones most frequently heard."

There is nothing new in all this; it is exactly what trade-unionists and their friends have been preaching for these many years, and it is sound sense. The "labor people," as they are called for want of a better

term, are pleased to have so strong an endorsement of their contention from such conservative gentlemen as composed the well-known commission, which was never accused of being a pro-labor body.

W. B. P.

#### BROADENING INFLUENCES.

SIGNS are not wanting that go to show typographical unions are awakening to a realization of the fact that there may have been much truth in the declaration of one of the earlier conventions of the International Typographical Union in which it was said that questions of wages and conditions of employment were not the only matters that should occupy the attention of unionists, and it looks as if there may be an expansion of union activity all along the line. The second largest of the unions, Chicago, recently appropriated a sum of money to aid in furthering the agitation for municipal ownership of street railways. A few years ago such a proposition would have been negatived on the ground that such matters did not concern the union, and the funds should not, or could not, be used for the purpose of furthering socialistic projects. Then other unions are conducting educational meetings — not necessarily of the hurrah order, held primarily for the purpose of keeping interest alive in the organization, and at which the air reeks with exaggerated statements of what "labor" has accomplished in the economic field and vain boastings of what it is going to do, but rather for the purpose of calmly and dispassionately discussing existing conditions, the causes thereof and possible remedies. The distinctive feature of these meetings is the absolute freedom of speech insured all phases of thought and the democratic manner in which they are conducted. Not the least of the resultant benefits arise from the opportunity they afford all representatives of all classes to meet on a basis of equality. At Baltimore recently Mr. Theodore Marburg, a multimillionaire student of economic questions, whose name is familiar to those who have followed the fortunes of the Tobacco Trust, addressed the printers and their friends. He decried municipal ownership of street railways and enunciated the extreme capitalistic idea on taxation, and naturally his views were freely criticized by the auditors. In replying to the strictures made on his address, the gentleman from Maryland's most fashionable residential sections complimented his less fashionable fellow-citizens on the felicity and force of their arguments and the courteousness with which they had been presented, and surprised some by concurring in much that had been said in derogation of a leisure class. Mr. Marburg took occasion to say also that such meetings were a public benefit and thanked the union for the opportunity it had afforded him of meeting and exchanging views with so many workingmen under such favorable conditions. As the unions are relieved of the necessity of waging continual warfare for the right to exist, they will expend more of their energy

in good works of a public or semipublic nature, and while the unionists are dissipating prejudices harbored by antagonists and the general public they will be freeing themselves of some of the exclusiveness and narrowness that have done much to prevent trade unions from achieving more than they have.

W. B. P.

#### THE SITUATION-SEEKER.

THE trade papers have lately contained a number of letters from aspirants for high-class positions who have advertised for such situations and who have not been immediately engaged by some large house at a good salary. These men complain more or less bitterly that there seems to be no room at the top and infer that the proprietor who is hunting for men worth over the scale is a myth. They quote offers of \$8 or \$10 a week in profusion and the inference drawn from the number of these and the lack of \$25-a-week foremanships is that there is something radically wrong in the printing business; and all because, forsooth, a small want ad. has not in a few weeks brought a high-class situation with a first-class house.

The spread of this notion that skilled men are not needed and can not secure extra good situations would be most lamentable. It would tend to stifle ambition in the heart of every ambitious young printer and to dissatisfy older workmen who are hoping to better their condition.

As a reason for the failure of these want ads. to bring immediate offers of desirable situations some employers have stated that they "did protest too much," that they would not care to engage any man and agree to pay him more than the scale without first proving his worth by practical trial. And there is much in this phase of the matter. Every employer knows that many men overrate their own capacity. I have seen men who took their abilities and worth so seriously and spent so much of their energies in scheming for a constant raise in pay that their actual usefulness was seriously impaired. The mere fact that a man claims to be a fine workman does not always prove that it is so. In truth the most inferior workers are often the greatest braggarts.

I mention this not with any intention of proving or even intimating that the printers whose ads. have not been successful are not all they claim to be, but simply as a rational explanation of why employers do not wire acceptances to every man who claims to be over-competent.

In this connection it is not amiss to remember that in hiring a man at any fixed salary an employer is himself agreeing to a very tangible and exact matter, as dollars are easily counted, while he is receiving in return a promise of services, the value of which he can only estimate at the time. To judge accurately of a man's probable worth is difficult enough when you can talk to him face to face and this difficulty is still further enhanced when the applicant is at the other end of

a letter or a want ad. Every employer hesitates at employing a man from a distance, for he feels the responsibility of bringing on the applicant, especially if he leaves another situation to come, for it places him in an embarrassing position if the man does not come up to his expectations.

These reasons, powerful as they are, are however only minor ones after all.

The real explanation of the matter lies deeper and it would be well for these disappointed applicants to appreciate it.

Good situations are usually the result of long service and of the consequent intimate knowledge of the requirements of the individual employer's business which is almost always necessary to enable a man to earn an extra good salary.

It is true that occasionally a new plant of large size is set up and must needs find a foreman offhand. It is also true that occasionally a foreman dies or takes a higher place and a new man must be engaged, but these instances are comparatively rare. It is therefore not at all surprising that the man seeking such a situation should have to look for some time to get it. Nor is it surprising that many answers should come to his ad. from those having poor positions to offer. It is in fact a pleasing commentary on the rising quality of workers that poor positions go abegging while good ones secure holders.

The good situations are held by men who have worked up into them and it is usually only as one of these men drop out that there is a vacancy ready for the finished workman who through stress of circumstances is not in the kind of a situation he deserves.

As it requires years of deserving work to build a business, so it requires, as a general rule, time and patience and *demonstrated ability* to secure a high-class situation.

I have in mind a young man who partly learned his trade with me. He reached a point where I could advance him no further, as there was no better position in the plant that could be given to him without displacing others equally deserving. I told him so frankly and advised him to take a position I had found for him in a larger plant. At first he received no more pay. He worked hard for six months and got no raise. Then he came to me and said he was going to quit. He thought he was not appreciated. I sent him back after making him promise to work a little harder. He soon got a raise. This experience was repeated three or four times. Ultimately he made a place for himself in that house that would have been a life job had not his reputation gone abroad and brought him a still better situation. His success was due to steady, persistent effort, and to the complete knowledge of the firm's work which gave him, while still a very young man, a salary next to the foreman's. His present position sought him because of his known record.

Yet if that young man through any chance should be out of work, he might, *outside of his own city*, have

considerable difficulty in *at once* getting a situation at *over the scale*.

If he should be in such a dilemma and should ask me for advice I should not advise him to wait for the meager chance of finding a good situation begging, but I should propose just as before that he go to a big plant, accept the minimum wages and then pitch in and *demonstrate* his extra worth. He would rise just as he did before, only faster because of his greater experience.

Similarly I would say to any other man who is in a place too small for his ambition and ability, don't be dissatisfied with the business if you can not jump into a fine situation at a bound; but, *if after a reasonable hunt*, you do not find a niche already carved out for you, then make the best of the matter, take the usual route, get into a plant where there is such a situation ahead of you, and work into it.

There *are* good places for expert men. There *are* employers who will pay for good service; but no man can claim the brightest apple at the top of one tree because he has climbed some other tree. He must climb the tree where the apple is. In other words, when he seeks a fine situation with a new employer he must not expect over-scale pay until he has *demonstrated* his worth to that particular employer and won his confidence.

F. W. T.

Written for THE INLAND PRINTER.

#### A COURSE IN THE PRINCIPLES OF DESIGN.\*

NO. XI.—BY ERNEST ALLEN BATCHELDER.

THE "spot of paint" was defined as a tone, a measure, a shape. The work to this point has involved but two of these terms, measure and shape. Tone rhythm, tone balance (except in its simplest application to black and white) and tone harmony have received no consideration, for by the word tone we imply the use of some medium of expression other than black ink on white paper.

By *tone*, two things may be meant: *Value*—taking black and white as the extremes of contrast, we may resort to a mixture of these two and obtain a quantity of intermediate tones. These tones may be called lights, darks, high lights, etc., according to their relative values as compared with black or white.

*Color*—as red, blue, green, etc., according to the resemblance the tone bears to some color found in the spectrum.

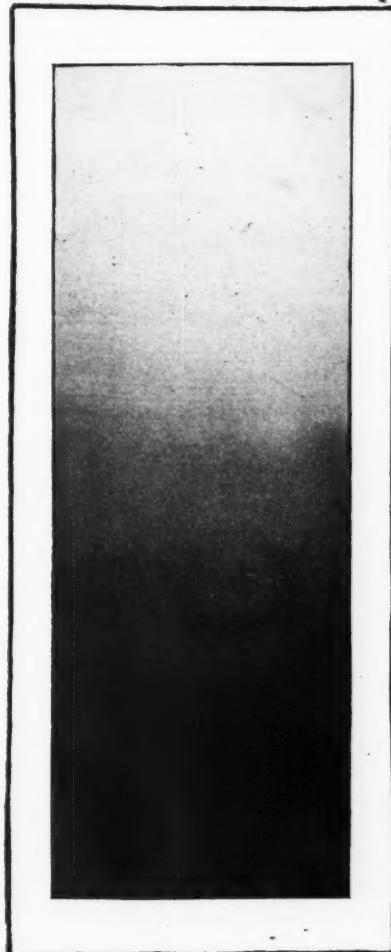
It will simplify matters to eliminate, for a time, the question of color and devote ourselves entirely to the subject of values.

Rood says, in one of his text-books on color: "The power to perceive color is not one of the most indispensable endowments of our race; deprived of its possession, we should be able not only to exist, but to attain a high state of intellectual and esthetic culture. Eyes gifted with merely a sense for light and shade would answer quite well for most practical purposes,

and they would still reveal to us in the material universe an amount of beauty far transcending our capacity for reception." It is difficult for us to imagine such a world; we are so used to associating color with form that the very thought of losing our color perception is beyond comprehension; and yet if we are to understand the color combinations about us, and intelligently use them for our own ends, it is essential that we should approach the subject in an orderly way by a study of "the world of light and shade." Unless we know the meaning of the word *value*, and all the possibilities it opens to the designer, we are certainly unprepared to talk about the question of color.

If black and white are mixed the result will be a *neutral* tone, commonly called *gray*. By neutral is

#### PLATE LXXI



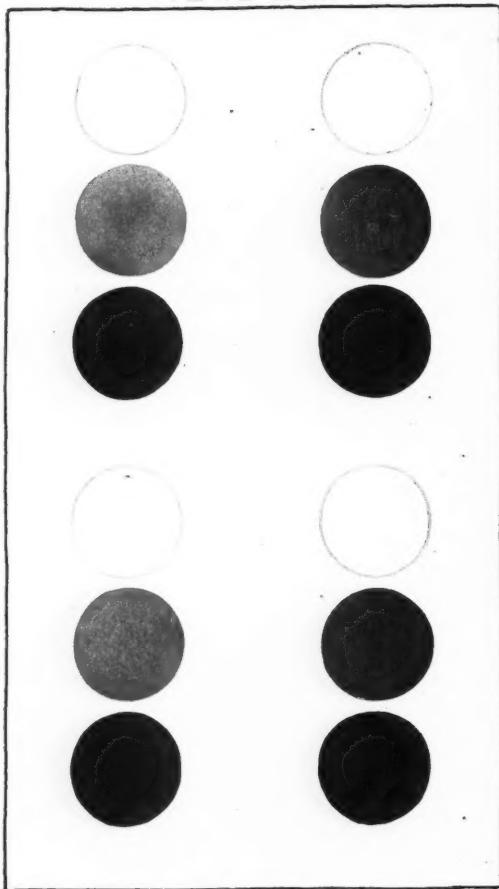
meant a tone that is unaffected by any color. A neutral possesses but the one quality of value, its distance from black or white. Charcoal-gray paint, water color, approaches more closely to an exact neutral than any other available material. With this paint you can produce a deep, rich black, and allowing the paper for white, all the intermediate values may be obtained by

\*Copyright, 1903, by Ernest Allen Batchelder.

adding water to the paint. The india ink, when mixed with water, verges too much upon a brown tone to be acceptable as a neutral.

Place two or three brushes full of water in a dish and by the gradual addition of paint you will find

PLATE LXXII



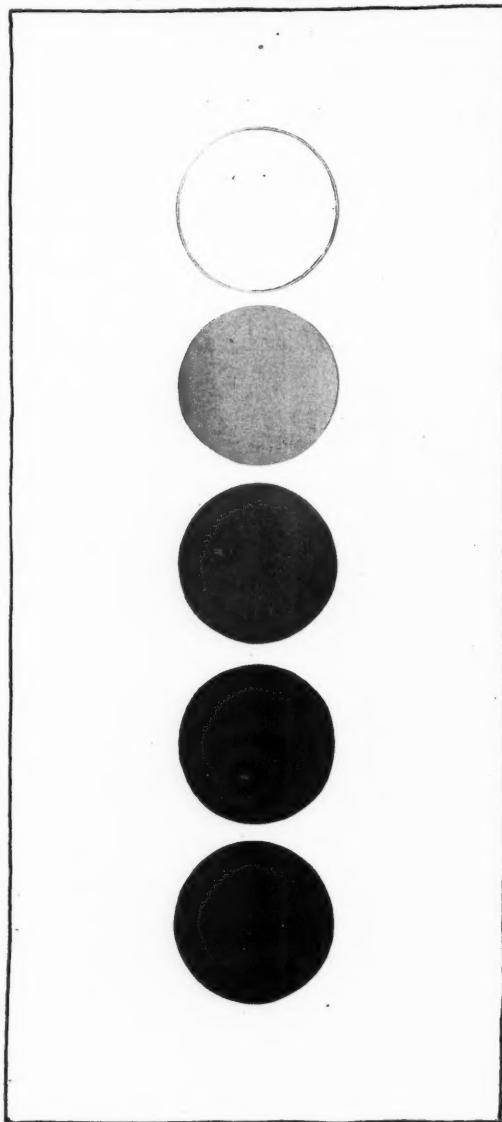
yourself able to make, on a piece of paper, all of the possible values between black and white. This gives a scale or gradation of neutrals. (Plate LXXI.) In this gradation, how many distinct steps or notes do you think it would be possible to distinguish? Examine a photograph, or a reproduction of a photograph, and you might assume that the number of steps from black to white is indefinite; but supposing you take a sheet of paper and make upon it a number of little circles or squares; then fill one of them with black, and allow another to remain the tone of the paper for white. You may be surprised to discover the small number of distinct notes that you are able to strike between extremes. It will tax you at first to make as many as *nine* notes sufficiently different for the eye to discriminate between them. You will certainly have to make a large number of trials before it is possible to strike as many as fifteen or twenty distinct notes from black to white, inclusive.

This, then, serves to bring the first question of tone

relations from the realm of things uncertain down to such a definite proposition that we are able to grasp the matter.

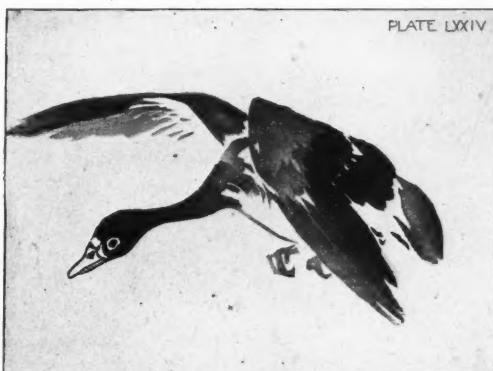
It is first necessary to place these few values in a consistent order. Make a circle at the bottom of a sheet of paper for black; another at the top for white. Between these let us construct a scale of five neutral values. To give unity to this scale, it is essential that we establish a keynote. This keynote is the "half-tone," a note that is neither dark nor light, because it contains as much black as white, and when associated with either of these two presents the same contrast.

PLATE LXXIII



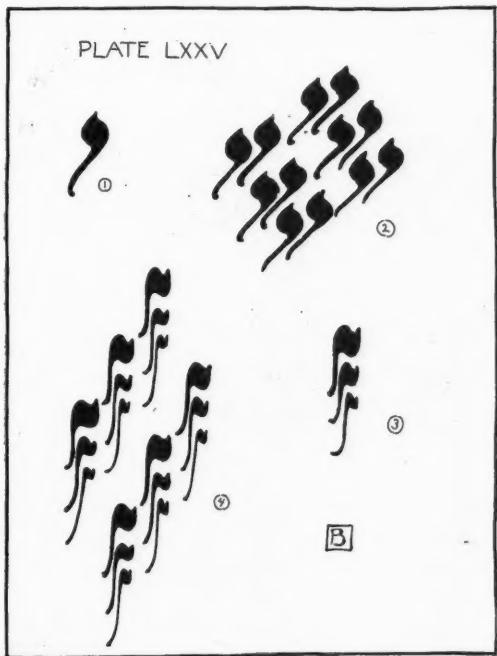
The keynote is invariable; it must be just right else the scale will be out of tune. We should be able to recognize this note when we see it, just as we know black from white. In Plate LXXII is a simple test.

One of these notes represents the half-tone; the other three must be wrong. Make a few trials similar to this for yourself, and when you feel able to identify the half-tone, construct the scale as in Plate LXXIII,



by adding another note between half-tone and black, and a note between half-tone and white. If the scale is properly tuned, the intervals of contrast from value to value will be the same.

This scale gives another type of rhythmic movement, rhythm by means of gradation of values from light to dark or vice versa. The eye will invariably move toward the point of greatest contrast. If the

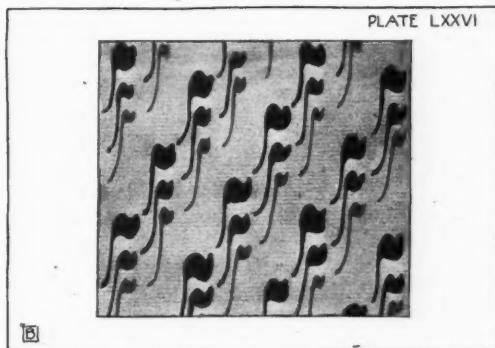


background is white and the gradation is toward black the eye will unconsciously follow that movement, as in Plate LXXI; the rhythm is downward, for the point of greatest contrast is at the bottom. Note the skilful way in which the Japanese artist has used a value rhythm to aid the flight of his goose in Plate LXXIV. The sketch is typically Japanese, full of life

and spirit and truth, all told with two or three well-chosen brush strokes. The contrasts are so arranged that we are bound to move *with* the goose whether we wish to or not.

Three different kinds of rhythm have now been explained and illustrated; shape rhythm, measure rhythm and tone rhythm. A direct comparison of the three may serve to fix them in mind.

In Plate LXXV (Fig. 1) is a spot of paint that stands for shape rhythm, because it suggests movement by means of related contour lines. This move-



ment may be increased by the repetition of the shape (Fig. 2), for not only will each shape be rhythmic, but the interrelation of shapes will add force to the movement first started. We may go another step and add measure rhythm to the shape rhythm. (Fig. 3.) This result, when repeated, will still further increase the movement. And now we have found another way to put life and action into a piece of work, by means of tone gradation, which, if added to the result already gained, affords an instance in which rhythm is carried to a logical conclusion. (Plate LXXVI.) Here we have tones, measures, shapes, all rhythmically related, all "pulling together."

*(To be continued.)*

#### MOST NEEDED LECTURE—IN ENGLAND.

A good deal has recently been said with regard to the practice of lifting paragraphs from one newspaper to another and reprinting without acknowledgment. It is needless to say this system is rigorously discouraged by all the leading journals. Possibly the system of "lifting" does not exist to so reprehensible an extent in the journalistic as in the book world. In the latter you not infrequently come across terrible examples of want of honor. Sometimes you find copious extracts—which have taken the original author time, money and experience to compile—coolly appropriated and often spoiled in the appropriation—without giving the original author's name, or even indicating it in a quotation by inverted commas. It is sad to say this literary larceny is on the increase, and it is to be hoped reviewers will keep their eyes open and rigorously expose these misdemeanants whenever they can get a chance.—*The London Graphic*.

#### TREATISE ON PLATEN PRESSWORK.

Owing to press of timely matter, the continuation of the series of articles on platen presswork is held over to next month.

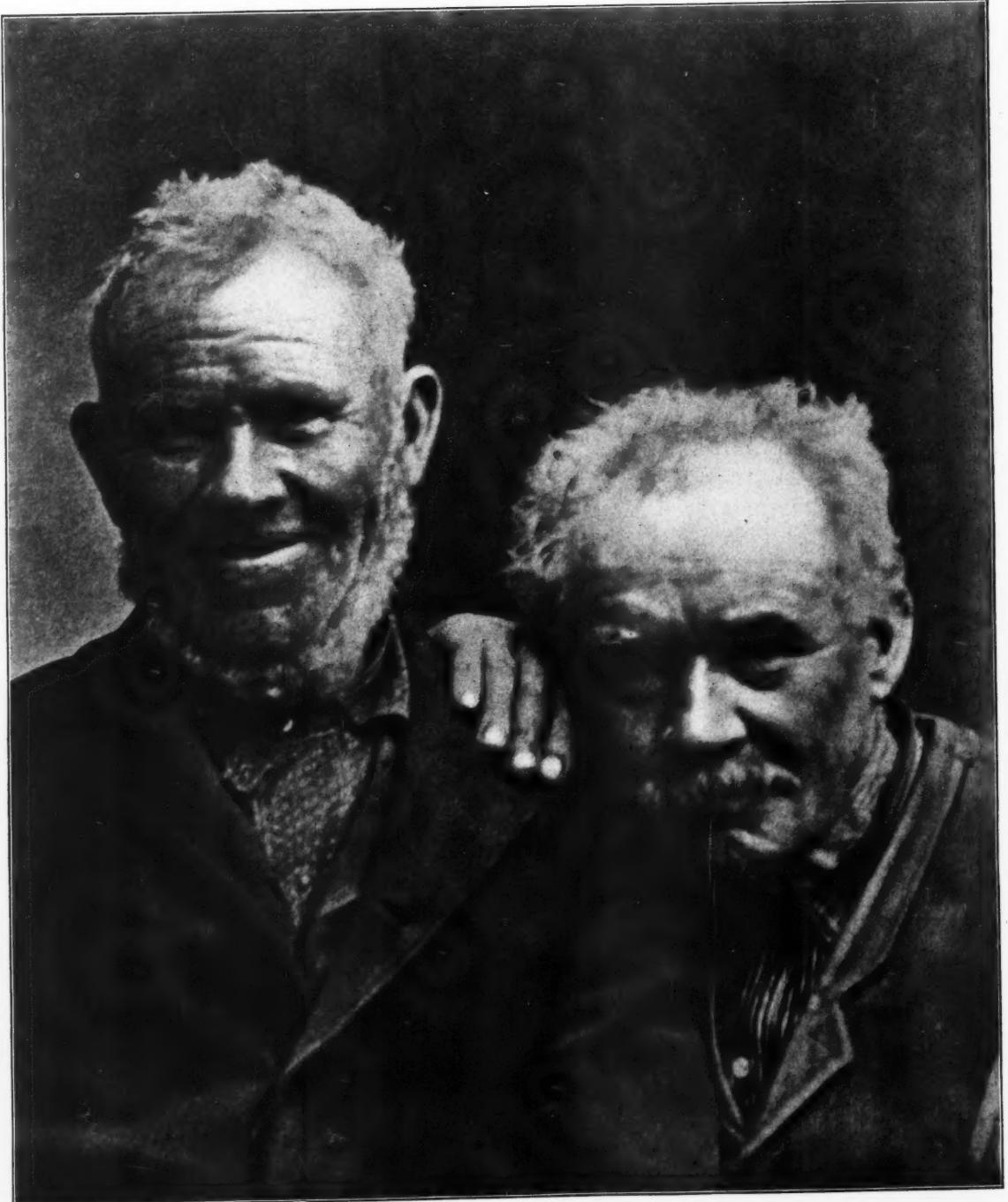


Photo by Victor Dye, Norwalk, Ohio.

**COMRADES.**



## THE MAN AT THE WINDOW

BY THOMAS WOOD STEVENS.

Even a casual glance at the mass of review that is turned out by the people we term our "contemporary critics," or at the dissatisfied wails of the unprofessional writer on books, will reveal an intense and unfounded feeling that contemporary printing is utterly bad; that the noble craft has, under the influence of haste and the machine, fallen irrevocably from its ancient eminence. And there are certain phases of modern printing that seem to justify the impeachment.

But there is, after all, a vital flaw in it; and this flaw lies in the failure to remember that old and most dignified appellation, "The Art Preservative."

The craft of printing is, primarily, a medium; perhaps the greatest and most powerful medium, because the most widespread, that men have ever devised. It is the trick whereby the nations have learned to breathe, the touch that has awakened a sleeping world into the dream of progress. It has given, to all who desire, the eyes of the poets to see Nature, the toil of the artists in her transcription, and the insight of the philosophers in her interpretation. But first of all it has served, and is designed to serve, as a means for storing the best thought of to-day for the enrichment of to-morrow. It is the Art Preservative.

When we look at the state of the craft as it is, with that idea in mind, everything looks a bit more hopeful.

There are doubtless living a thousand professional writers for every professional contemporary of Chaucer; and of these probably ninety per cent are familiar with the elementary tools of the art. There are so many, that any of the set canons of writing may be reversed, through sheer force of numbers in the revolt against usage, before the men who really know the root and reason of the law are aware that the law is dead. An enormous quantity of material is produced, and very much of it, as mere writing, is above the grade of mere merit. Should a great spirit come, he might use his tools no better than thousands of those we have and yet be heard across the centuries.

The thousands are not stifled for a means of expression; that has been given them in one of the reflective phases of the printer's craft. But have they all a message?

And does it become the sovereign mission of the press to preserve work which may be excellent as a technical performance, but which carries no word to posterity?

Every reader knows that only a little of our miscellaneous product is vital; and that this is no reflection on the time, for in all ages it has been so; about the same proportion of human writings have deservedly perished. It is a just law. It does not prove that the perishable should not exist, in letters as in life.

Chemists tell us that most of the paper used in our books will disintegrate in less than half a century; but more of our thought will be swept away in half that time. We know that most of our books are bound in a temporary fashion, and that many will never, even in single copies, receive a more stable casement; but if they are worthy, new editions will be printed and scattered long before the old have vanished. The years will select their own—yea, and will hold them safe.

\* \* \*

A prominent Philadelphia publisher gives his opinion that only one American novel of recent years stands in the way of immortality, and that one—Wallace's "Ben Hur"—is distinguished more for its matter than its art. A more relent-

less judge might not even credit the times with so much. But the occasion for such decision has not arrived. Only we may be sure that no great book will die because of chemically deficient paper stock, or on account of the defects of modern edition binding.

On the other hand, it would be unjust, both to the writers and the time, if our lighter efforts were not swept into the maw of oblivion. Work that is done simply for the amusement of the reader might have an interest for the ages, but it is more than likely that it would be misinterpreted, to the confusion of the future and the discredit of the present. Imagine a copy of "When Knighthood was in Flower" discovered in the ruins of Indianapolis five hundred years hence. Would it not do a grievous wrong to the state of our intelligence? And especially if it were one of the four hundred thousand, and if the kindly chemicals should fail to destroy the illustrations.

Yet even here our critical opinions may err. Fifty years from this time a new edition of this book may be brought out—a limited edition, quaintly printed in the curious manner of the early twentieth century—and it may live again to the delight of the four hundred patrons of de luxe publishers to be.

We are prone to the belief that old books are best, materially as well as from a literary standpoint; hence our approval of the older forms of design, the use of hand-made paper, and all the rest of the enduring things that mark the task of yesterday. But, immortality aside, only a few of our writers work in a vein that does not render an old-style setting utterly inconsistent. We can imagine Maurice Hewlett printed in the ancient manner; but to do the same for Hall Caine would be like playing poker in the temple of Phoebus Apollo. Yet the Bandar-Log still revel in the latticed tombs of long-forgotten kings.

\* \* \*

We are moved to admit that the novels of the day are sufficiently well printed, at least so far as concerns durability and dignity. It would be an affectation to put into them more of these qualities; it would not be an artistic economy of means to load these frail and perishable barges with too stately trappings.

But, since these books are printed for the enjoyment of an hour, one can see no reason for tricking them out in such ill-wrought and untasteful guise as can not fail to bring a definite pain into that hour of recreation.

Probably the point of the matter lies here; a book intended to amuse should be given all fitting and appropriate artistic aid to carry out its purpose, but it should not drag the great things of art into its ephemeral path. If it can be decently designed, that should be required of it. The paper on which it is printed should not be made to last a thousand years; yet if a four-cent stock renders it disreputable, and a seven-cent stock gives it respectability, surely the publisher should not hesitate.

Let the great mass of nineteenth-century advertising be swept away by the mortality of its paper-stock; nothing of value is lost; its work is done; the rockets have flared—let the dead sticks fall where they will. And nothing need remain but a note in the history of economics, marking an unusual movement. And so with other things ephemeral that we have made.

For those who deplore the present standards of the printer's craft might be better employed. When they cease to prate of the lack of old-time durability and strength, and begin to speak in a modern spirit of modern taste and design—speaking with force and technical intelligence—their words will have more weight among the men behind the press.

\* \* \*

We of America are wont to look upon our popular magazines with a certain complacent pride, especially when the

opportunity for discussing illustrating, processwork and artistic make-up arises. Our satisfaction is considerably aggravated by the appearance of our English contemporaries, which seem to spend much effort and some money to secure for themselves the very acme of typographical unhappiness. Of course, there are well-printed magazines in England, just as there are some in this country that can not but make the judicious grieve, but the popular standard seems to be less artistic.

So we are wont to talk; and when the time for the special numbers comes round, we exclaim, and admire, and refuse to admit that there is any way to make a magazine that approaches our Big Three; and even the great ten-centers, wherein the literature is heavily flanked and occasionally overshadowed by the advertisements, come in for their share of exclamation.

In our enthusiasm we forget that there are other ways, and that magazines as good may be made by standards of which we never dreamed. This fact is proved to us now and then, when an enterprising publisher brings out a periodical which succeeds on comparatively new lines; but these occasions are rare. For the most part we are content to cheerfully condemn the literary contents of our most successful journals, and to accept the artistic and typographical quality as a matter of course — thankfully.

Now and then, however, we see a foreign publication that stirs us a little. From Barcelona we receive copies of *Pel and Ploma*, printed in Spanish, with occasional contributions in French; this is a magazine distinguished by the use of illustrations of more than ordinary merit — its reproductions of modern Spanish paintings being of special interest — and by certain typographical features that are distinctly unusual. Many of the cuts are printed in color; and this does not mean the safe and conventional etching-brown effects so common in this country, nor the unsafe and painful riot of primary hues in which our printers indulge whenever they leave the narrow path; the Spaniard works otherwise. He chooses and mixes his color with artistic judgment, and then prints it, apparently, without regard for the number of separate impressions involved. The result is a periodical of rather brilliant appearance, suffering from no lack of dignity. In matters of type, paper and composition, however, it may be noted that the American publications of the same general class are still superior.

*Pel and Ploma* sometimes achieves remarkable effects in the use of dark neutral tint-blocks, used in connection with zinc etchings. The publishers evidently understand that in order to get strong effects it is wholly unnecessary to cover whole pages with bright colors. This reserve is noticeable in much foreign work. It seems to come of an artistic sense, together with a disregard for the economics of the pressroom.

\* \* \*

In this connection it might be interesting to glance at the German weekly, *Jugend*, so highly prized by art students. While much of the work in this paper — as in most of its German contemporaries — might not pass muster in this country by reason of a certain frankness that, in America, borders on indelicacy, its pages are a perfect treasure-house of fancy. It places all the emphasis on imagination — or creation, if you prefer to call it so. And when you set its free and brilliant pages beside the genteel amenities of *Life* (for an American example), you immediately face some of the self-imposed limitations that lie so heavily upon our magazine makers.

And here again the printers have their share in the result. The German magazine is full of color; sometimes, it is true, the results are far from acceptable, but it is only reasonable to suppose that among so many efforts, many of them experimental in their nature, some must fail. But *Jugend* does not hesitate, where the work of the artist seems to demand, to print several different tones of the same color on one page, or to run a large sheet for the sake of a small spot. It is not

economy, but it reflects the larger and looser fancy that finds expression in the periodical. And, perhaps, the result may be considered as an excuse for the prodigality of the means.

\* \* \*

It may be held worthy of note that whenever a publisher brings out a volume of letters, he has an introduction written in which he explains that in this particular case he is not guilty of literary body-snatching, and that the letters in his particular volume are worthy of publication on their own account, being free from unseemly reflections on the author's private life. This introduction, after it has appeared in very many similar volumes — for the introductions are all alike — grows wearisome. We pass it as a bit of decent insincerity, and proceed to feast on the personalities the letters contain. That is the human way.

So in "Some Letters by Robert Louis Stevenson," just published by Ingalls Kimball, at the Cheltenham Press, New York, we pass over the excellently written introduction by Mr. Horace Townsend; the book would be more proper if Mr. Townsend had written it all, making it a memoir of limited scope, and including the impersonal material of the letters. At the best, it is unfair and discourteous to capture and scatter unconscious autobiography. Yet I am aware that there is more of satisfaction to the reader in a direct presentation of the letters themselves; which may be taken as proof that the reader has no conscience.

Four of the five letters in this meager volume concern themselves with life and the author's views of it; one of them deals with art, and is worth more than all the others put together. Stevenson's views of life were tinged by the fact that — whatever the theory — he held it as a mere opportunity, a window through which he might look upon the field of art. And so the philosophy of living which he expresses is far below the philosophy of working.

The single letter which justifies the publication of the book was written in 1883, the year of his highest creative power, when he completed "Treasure Island," "The Silverado Squatters," "Prince Otto" and the "Child's Garden of Verses." It embodies many points of his artistic creed. The "Notes for the student of any art" are, intrinsically, worth many books, and may be quoted with profit:

"1. Keep an intelligent eye upon *all* the others. . . . Art is the end common to them all, it is none of the points by which they differ.

"2. In this age, beware of realism.

"3. In your own art, bow your head over technique. Think of technique when you rise, and when you go to bed. Forget purposes in the meanwhile; get to love technical processes, to glory in technical successes; get to see the world entirely through technical spectacles, to see it entirely in terms of what you can do. Then when you have anything to say, the language will be apt and copious.

"4. See the good in other people's work; it will never be yours. See the bad in your own, and don't cry about it; it will be there always. Try to use your faults; at any rate, use your knowledge of them, and don't run your head against stone walls. Art is not like theology; nothing is forced. You have not to represent the world. You have only to represent what you can represent with pleasure and effect, and the only way to find out what that is is by technical exercise."

As a piece of bookmaking, the publication is pleasing, but over-delicate, the binding in blue and white being specially liable to damage from ordinary use. It is, I believe, the first work to be printed in the new Cheltenham type, and shows the faults as well as the merits of the design. The long ascenders give the page a rather striped appearance, and line up disagreeably with the descenders when they chance to come immediately below them in the next line. Also, the face is somewhat studiously rough, suggesting some of the

popular commercial designs, and a few of the letter forms suggest the radical divergences from the normal that are common to job types. Altogether it is pretty, but lacks dignity for bookwork.

The paper, a Dickinson hand-made, is pleasant to the touch, and the presswork maintains a fair standard of craftsmanship.

\* \* \*

Messrs. Langworthy & Swift, of the Blue Sky Press, Chicago, have just issued a limited edition of Poe's tale, "The Fall of the House of Usher." The book is, in the main, an attractive one, and is tastefully bound in gray antique boards with parchment back and corners. There are four illustrations by H. E. Gates and D. E. Randall, which, though inadequately reproduced by the gelatin process, add something of interest to the edition.

The type used is Caslon, with running-heads in Caxton, printed in red. The presswork throughout is excellent workmanship—in fact, may be regarded as the best technical point of the book. A few copies of the edition were made on Japan vellum.

It seems very natural that American publishers of limited editions should turn to Poe for material, not only because of his unique and splendid genius, but because of the convenient length of his tales—a vital point when a small book is to be considered. In view of the number of complete editions placed on the market in the last few years, this sort of piecemeal

Langworthy & Swift also announce for early publication an edition of "Mistress Alice Jocelyn; Her Letters," a mild but beautiful colonial romance by C. Emma Cheney. This gentle little book is well worth their effort, being free from the melodramatic quality so common in books dealing with that period, and telling one of the good old stories in a remarkably artistic manner.

\* \* \*

William S. Lord's latest publication, a book of essays by Celia Parker Woolley, bids fair to prove one of his most successful and enduring ventures. The delightful reflective spirit of this work renders it worthy the attention of any thoughtful reader; though it may not prove quite as fascinating as the stories by Roswell Field issued by the same publisher, it is not much inferior to them in pleasant quality.

Typographically the book is well made, and has enough of the unusual in form to attract the reader, while not indulging in any bizarre effects. Mr. Lord seems most fortunate in the books which he has printed in Chicago, his work from Eastern presses apparently suffering somewhat from the fact that the publisher was not on hand to oversee the work—though the defects may, of course, be due to other causes.

#### "ANY COLOR SO IT'S RED."

A novel method of obtaining an increased output from workmen is claimed to have been discovered by certain French and German scientists, who say that a red color, without affecting men as it affects certain animals, stimulates them to energetic action or at least to movement, to such an extent, that in Germany red has been employed in certain factories as a spur to activity. The fancy that the several colors favored the development of particular feelings has become, through the labors of Fére, Wundt and others, a scientific fact, and we may expect therefore an application of this certainty to the interiors of workshops. It certainly would be a great thing for employers if, say, an operator capable of forty thousand a day on the Linotype could, by means of a bright coating of red to his machine and the walls, be spurred on to fifty thousand. The principle could be carried further. Besides painting the reader's room red, proofs could be pulled on red paper and red ink used for marking, and this would undoubtedly enable the proof-reader who reads eight or nine galleys an hour to turn out twelve. Perhaps more could be done if the copyholders were dressed in red—anything for an incentive to exertion. No one would look for an increased wage, recognizing that their heightened activity was due to the delightful surroundings. How red would work in a pressroom one can faintly imagine. It certainly ought to do wonders, regardless of the colorwork that may be in hand, and taking all the colors together there should be every reason to think that a pressroom would be a heaven of delight. With red overlays, red ink, red walls and the boss painting the room red, more would be got out of the pressmen, if not the presses. Make-ups should also have all furniture and chases painted red. Forms could be slapped together then in great shape. Charming visions arise when one thinks of the color era in interior decoration for printing-offices. The result would be, perhaps, a tendency on the part of all hands to paint the town red when they got loose. Printers have been known to do such things.—*The British and Colonial Printer and Stationer, January 15, 1903.*

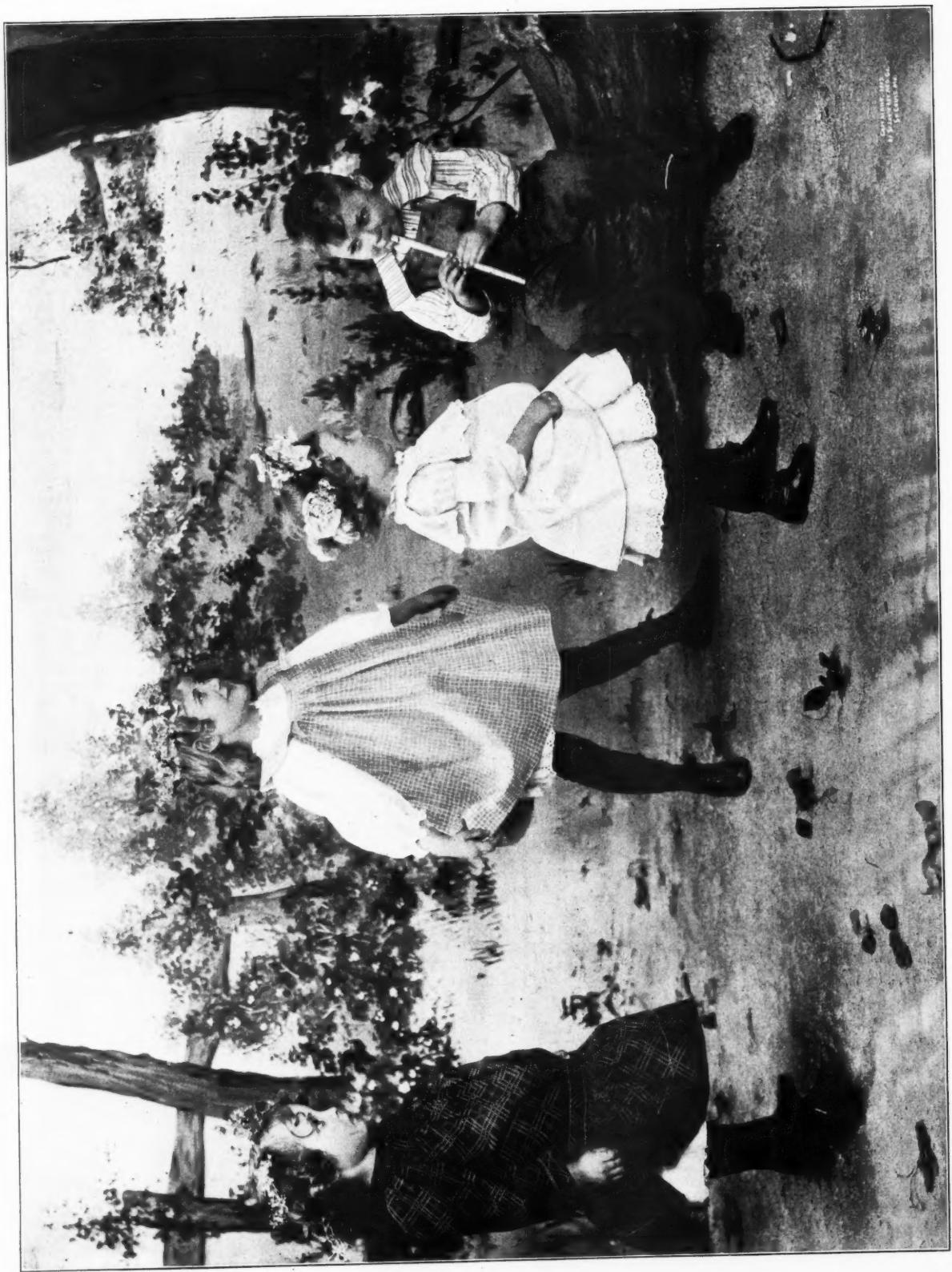
#### ALWAYS ON EXHIBITION AND HIGHLY PRIZED.

We could not keep house without this magazine; it grows more beautiful with every issue. We have had pleasure in recommending it to a number of our customers who have seen the book in our office, where it is always on exhibition and highly prized by us and them.—*The Elbert & Richardson Company, Cincinnati, Ohio.*

Illustration, "The Fall of the House of Usher," The Blue Sky Press, Chicago.

publication seems a little superfluous. Still, such enterprises only serve to shadow the public interest in the unhappy dreamer whom we have come to recognize as the first great literary product of our soil.





THE MAY DANCE.

Copyright, 1923, The Inland Printer Co.

Captions  
by  
S. C. M. &  
L. C. M.

## CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

### LESS AE'S AND MORE \$ AND &.

*To the Editor:* GREENVILLE, N. C., March 9, 1903.

I do not wish to upset the sacred traditions of the craft by becoming a kicker, such things being now unknown in the annals of the art preservative, but as gently and mildly as possible I would ask the typefounders to take their hands out of our pockets and stop casting such useless freaks as £, Æ and various other monstrosities in job faces for which we pay good money. There is no earthly use for them; we would not use them under any less forcible persuasion than a whole army of Arizona kickers, but in their stead we would be glad to have a couple each of \$ and &, and the balance in commas and apostrophes.

Permit me also to extend the glad and grimy hand to R. C. Mallette, whose article in the March INLAND PRINTER makes it clear that combination fs and diphthongs should be abolished off the face of the earth.

Yours for less Æ's and more \$ and &,  
PAUL R. OUTLAW, Foreman.

### WHERE WILL IT END?

*To the Editor:* GREAT BARRINGTON, MASS., March 30.

How much drudgery and how many unpleasant tasks we who have come thus far in the road that leads to perfection in the "Art preservative of all Arts" might have escaped had we but the opportunities for acquiring knowledge and skill which the youth of to-day are enjoying. Instead of laying the foundation on which to build the superstructure of complete knowledge and perfect skill, by building fires, sweeping floors, setting up "pi," running on errands (for the whole force, from the late "devil" to the editor), washing forms, washing rollers and cleaning up the press, "kicking" the press, pulling proofs, holding copy, etc., on through the many and varied duties which went to make up the "devil's" curriculum in the school of experience, we only would need to, if we wished to become disciples of Franklin, send our cash to one of the latest of that long list of "You send the money and we do the rest" schools for making experts by correspondence, and by return mail receive full directions for acquiring in a few weeks' time the knowledge and skill that the heretofore deluded followers of Gutenberg used to think required close application and hard work for a period covering from three to seven years' time.

Just think how much pleasanter it would have been to have been privileged to sit in our homes and peruse the instructions, "How to become" a De Vinne or a Shepard, than to go early every morning to some uninviting print-shop, and there, besides doing everything that was necessary and many things that seemed unnecessary, be made the butt of the "frivolous" as well as the "cranky" moods of all the "force," and to be asked, when in the midst of the washing of a set of rollers, why the —— one did not keep his hands, face and clothes clean all the time, so that on a moment's notice you could go on an errand to the home of that fastidious Mrs. Rich.

The world undoubtedly owes a great debt to those disinterested (?) philanthropists who have developed this vast

system of education by mail, which the millions of dollars alleged to have already been paid them will not materially reduce. But up to the present time only one or two departments of the printing business have been under obligations to these benefactors (?) of twentieth-century commercial and industrial enterprises, but now the whole printing industry is to be put under perpetual obligation; for announcement is made of a "school" for the teaching of the printing trade by mail.

Now, no longer will the employing printer have occasion to curse the day he was born because of the peculiar sensations he experiences when he finds incompetents so numerous, for all he henceforth will need to do is to make his wants known to a "school" and lo! behold, a "graduate," with diploma, is at his service.

Members of the Typothete and of the International Typographical Union will no longer need to lose sleep over the apprentice problem, for, behold, since the establishment of these "schools" there are no apprentices—all are graduate (?) printers.

If the system which requires from three to seven years of education by actual experience in the "shop" so often results in producing incompetent printers, where will the graduates, with a couple-of-weeks course in a so-called correspondence school, appear? Echo answers, Where?

JOHN R. BERTSCH.

[In reply to the strictures of Mr. Bertsch, it is fair to say that no schools that we are aware of attempt to teach the art of printing in all its details by mail. That a series of graded lessons with appropriate examples and illustrations will do much to put the studious compositor on the right track to develop his native ability to a much higher standard can not be gainsaid. This is exemplified in the heavy correspondence sent to THE INLAND PRINTER making inquiries on various technical points. The schools for printing are not intended for the novice, but for the man actually engaged at the business. Under proper regulations the typographical union and allied organizations are prepared to countenance and promote the interests of these schools, and under such auspices there can not be too many of them for the welfare of the worker.—EDITOR.]

### A QUESTION OF CONSCIENCE.

*To the Editor:* BATTLE CREEK, MICH., April 1, 1903.

Your articles on trades-unionism in recent numbers of THE INLAND PRINTER have been read by me with considerable interest. Several of my friends are urging membership in our local union, but while I am not in any way opposed to organization, there are one or two things which stand in my way. My union friends have given me no satisfaction, and the thought occurred to me to appeal to you.

I am a believer in the Bible, and seek to obey its teachings. The Book teaches me to "love my enemies"; "if thine enemy hunger, feed him"; "be not overcome of evil, but overcome evil with good"; "recompense evil to no man, but contrariwise, blessing"; "as ye would that men should do to you, do ye even so to them." If I join the union, can I at all times, and under all circumstances, obey the above teaching? A strike is ordered, non-union men take the places of the union hands, and a boycott results. The union calls upon me, in case of boycott, to treat my non-union competitor in a manner the reverse of that commanded by the Scriptures. How, then, can I be true to my religion and the union?

Again, the strike is ended, and the old hands are reinstated. One of the non-union men, because of certain qualifications, is retained; the union prohibits us from working with him, and the office is "out" again. The non-union man does not work for lower wages than the scale; but simply because he does not wish to belong to the union, must I refuse him the hand

of friendship and good will? Perhaps he is an infidel, and I a Christian; how much success would I have in seeking to persuade him to forsake his errors and embrace the truths of the gospel after having boycotted him and refused to work with him?

If, when a strike is ordered, no power but that of persuasion, no force but that of kindness, is resorted to, then I can see no obstacle to a follower of Him who did good, and only good, to all men, joining a typographical union.

Hoping for the pleasure of reading your opinion on the above in the next number of THE INLAND PRINTER, I remain

Yours fraternally, JOHN N. QUINN.

[The date of this letter and the character of the request have a somewhat suspicious analogy. Nevertheless, let us take it seriously. THE INLAND PRINTER is favorable to the trades-union principles—in fact, is an earnest advocate of those principles—as given in the preambles of the organization, of which that of Chicago Typographical Union here given is a fair type:

"To establish and maintain an equitable scale of wages, and protect ourselves from sudden, unreasonable fluctuations in the rate of compensation for our labor, and protect, too, just and honorable employers from the unfair competition of greedy, cheap-labor huckstering rivals; to defend our rights and advance our interests as workingmen; to create an authority whose seal shall constitute a certificate of character, intelligence and skill; to build up an organization where all worthy members of our craft can participate in the discussion of those practical problems upon the solution of which depend their welfare and prosperity as workers; to foster fellowship and brotherhood, and shield from aggression the isolated, defenseless toiler; to aid the destitute and unfortunate, and provide for the decent burial of deceased members; to develop and stimulate, by association and social converse, those kindly instincts of humanity that most highly adorn true manhood; to encourage the principle and practice of conciliation and arbitration in the settlement of differences between labor and capital; to incite all honorable efforts for the attainment of better conditions of labor—shorter hours, increased privileges, and greater enjoyment of the ennobling amenities of life, the concomitants of culture and civilization; to defend the defenseless, befriend the friendless, and in all charity inculcate lessons of justice and good will among men—the undersigned, journeymen printers of Chicago, do enact, declare and establish the following constitution and by-laws for their government."

THE INLAND PRINTER does not defend, in fact, it heartily condemns many of the practices of trades-unions, no matter what pleas may be made in defense of such practices on the score of expediency. It realizes, however, that all organizations are made up of fallible units, and a careful investigation will, no doubt, prove that under all circumstances the trade-unionists stand for as high a degree of justice and fairness as is compatible with the means necessary for the preservation of the integrity of the organization and its usefulness as a working force to carry out its ideals. The history of the Christian religion is in itself a vivid commentary on how far men can stray from the principles quoted by our correspondent. In our own day we see a degree of bitterness and animosity shown in the various religious denominations that is surely far from the principles inculcated by the teachings of Christ. It is evident that if all men were animated by the principles taught by Him that no other organization would be necessary. Every man is the keeper of his own conscience, and our correspondent had best wrestle with this subject under the conditions given in the source of his quotations.—EDITOR.]

BUSINESS is a good deal like oil—it won't mix with anything else but oil.—*White's Sayings*.

## PRESSROOM QUERIES and ANSWERS

BY WM. J. KELLY.

**TO CORRESPONDENTS.**—Letters for this department should be mailed direct to the office of The Inland Printer, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, \$15—now reduced to \$10.

PRESWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSED.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. \$1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

A SUGGESTION REGARDING KEEPING DOWN LINOTYPE SLUGS.—F. S. H., of Philadelphia, Pennsylvania, writes as follows: "In your reply to G. H. C., of Presque Isle, Maine, in the March number of THE INLAND PRINTER, you recommend the use of blotter-paper to prevent Linotype slugs from riding. Without pausing to pass judgment on the blotting-paper 'dodge,' I want to tell you of something I came across the other day. We had a job full of half-tones that had been printed somewhere else. Every block was completely encircled with tire tape. It was a matter of conjecture at first why the tire tape was there; we could come to but one conclusion, and that was, that it was to keep the leads from riding. Now that we have the form together and locked up, it sticks together almost like one cake. I do not for a moment doubt that the tire-tape dodge can not be beat for keeping down refractory material. Of course, the idea is not new with me, nor do I know who should have the credit; but it is a good one, I believe, and should be better known."

INTAGLIO PRINTING.—F. S. H., of Philadelphia, Pennsylvania, has sent us a copy of a note-heading printed in terra-cotta from an intaglio plate, and says: "I enclose you a sample of printing that I would like to know how to do. As you will see, the letters are raised on the paper, like a steel-plate engraving, and yet the paper is not embossed. I have seen considerable of this work, some in white on dark ground that is exceptionally pretty. Is this work done on letter-presses? If so, can you tell me how it is done, and what kind of ink is used? There are, doubtless, many printers who would like to know how to do such work." Answer.—This kind of printing is usually done on special presses, somewhat on the principle of the steel-plate press. A few concerns make this class of printing a standard-branch, and employ a goodly number of canvassers and workmen. The plates are known as *intaglio* made, and may be prepared by the steel-plate engraver or the photoengraver—the letters being cut down into the plate, or the reverse from type or half-tone relief surface. Special inks are used, which are much the same as those made use of by steel-plate printers. Such print-

ing can be done on letterpress job machines, but as the ink must be pressed into the *intaglio* cavities, and the face of the plate evenly and carefully cleaned free from ink, the process is best followed on the type of press designed for the work. A slight degree of moisture is applied to the back of the stock where the lines of printing appear.

**SHOULD COMPOSITION ROLLERS ALWAYS BE WASHED WHEN THROUGH WITH?**—An interested party says: “I enclose clipping from the *Newspaper Union*, and would like to know whether or not you approve of washing the rollers as suggested in the paragraph here quoted: ‘Use good rollers on your presses, and when through with them wash them clean.’”

**Answer.**—We do not approve of that part of the suggestion which says “when through with them (the rollers) wash them clean.” Cleanliness is a commendable virtue in any pressroom, but there are a few exceptions to this literally, and the case in point is one of them. If you will turn to pages 95 and 96 of “*Presswork*,” you will see that the author says: “It is a truth that more rollers are ruined by careless washing than by use in printing. . . . Where the rollers are to stand in the press for hours or the night, they should not be washed up until the time for use—the ink, if black, being allowed to remain on them until that time: the ink helps to protect the roller from the action of moisture. The ends of the roller may be advantageously covered with a little machine oil during the interval not in use. When quick-drying ink has been run, the face of the rollers should be smeared over with a free covering of machine oil; this to be rubbed off with rags or waste, and then carefully washed up, avoiding lye and benzine as much as possible, turpentine, petroleum, etc., being much better for the face of the rollers.”

**INK REDUCERS AND DRIERS.**—J. W. W., of Kankakee, Illinois, writes: “Some time ago I had some correspondence with you and derived much benefit therefrom. Now, I would like to ask you which you would recommend for reducing black job ink costing 75 cents a pound—that is, for reducing it down when too heavy—a preparation of dammar varnish and boiled linseed oil, or simple vaselin? I have tried the preparation of one-fourth dammar varnish and three-fourths boiled linseed oil, and find that I have to put in a great quantity, and even then it does not do the work. Also, tell me what reducer you would use for bronze blue, red and green inks. For a drier for these colored inks, would copal varnish be used as in the case of for black ink?” **Answer.**—The preparation made of dammar varnish and linseed oil is a safe one for any kind and color of printing-ink, because it helps to hold the original luster of the inks. If you will add a small portion of vaselin or lard to ink that is too tacky or stiff, with a few drops of the preparation named, you might be able to secure the desired result; but, in doing this, avoid spoiling the efficiency of the ink. You might try, separately, a small quantity of petroleum or cosmolin, in purchasing which see that you get the best grade. A very simple way of reducing stiff or long-bodied blacks is to mix in the same a small quantity of good news or thin book ink. Dammar and copal varnishes or Venice turpentine form good driers—a few drops of ether, added to any of the varnishes just before going on with presswork, will prove beneficial.

**AN INTERESTING SPECIMEN OF PAMPHLET PRINTING.**—Through the courtesy of Mr. George A. Sturm, instructor of printing at the Boys’ Industrial School, Lancaster, Ohio, we have received a copy of “Extracts from the Annual Budget” of the school for the year 1902, consisting of sixty-four pages and cover, size of pages 6½ by 10 inches. The text of the report appears on fine coated stock, and the outside on orange-colored cover-paper. About twenty appropriate sized half-tones are judiciously interspersed in the pamphlet, to the printing of which Mr. Sturm has very skilfully and uniquely lent a more than passing charm. Portraits of the officers of the institution appear in half-tones with delicate

hand tooling; these are printed in photo-brown ink and surrounded with free-hand drawn paneled frames of gold. A number of the cuts, representing scenes and incidents of local character to the school and its vast grounds, appear in various colors of duo and chromatic order, the peculiar effects of which have been developed from the individual plate of each illustration. Indeed; as many as five and six colors, in as many printings, from one plate, are shown in this collection of scenes, and shown, too, with artistic delicacy by a perfectly practical contrivance. In this respect Mr. Sturm has signally distanced his fellow-pressmen in the manner and multiplicity of producing interesting results by simple means.

**GOOD SPECIMENS OF PLATEN PRESSWORK.**—F. J. McM., of Johnstown, Pennsylvania, has sent us a choice collection of his presswork, and writes: “I send you a few samples of work, mostly on bond-paper, for your inspection as to color and presswork; among which is a cut of a radiator. It is the first vigneted half-tone I ever printed. Do you consider it as passable? I have worked other half-tones, but not vigneted. I used light cardboard for shading. Is that the way such cuts are made ready? Can you tell me how I can get a more solid color on the bond-paper? I have your ‘*Presswork*,’ old edition, and it is all right. Please say whether my samples are good or not; I will not be discouraged if you say they are not good.” **Answer.**—Your samples of presswork are neat, clean and workmanlike, and show that you are thorough in what you do. The make-ready of the vigneted half-tone illustration is really artistic. It matters but little by what method of make-ready you obtain results equal to that shown in the present case, we say follow them where you can. While most vigneted cuts are made ready by cut-out paper overlays, many of them are also made ready with cardboard overlays. In the present case, your overlay is very effective. If you will use about the strength of an additional sheet to your tympana in the way of impression, and mix a few drops of dammar varnish in the inks, you may likely succeed in getting a more solid effect to the color on bond or other hard papers.

**A MATTER OF OPINION.**—A. J. P., of Cedar Rapids, Iowa, has sent us a few specimens of presswork, regarding which he asks our opinion in these words: “Please pass your opinion on these half-tones printed on coated paper by a pressman in the office. The job was slip-sheeted. The foreman pronounced the job a fine one; but I could not compare it with similar work in *THE INLAND PRINTER*. The ink used cost 40 cents a pound, and a Miehle four-roller press was used. A cut sent you, printed on green-coated stock, gave much trouble; half-tone ink was used, but we could not do anything satisfactory with it. This was run on a two-roller pony press at a speed of twenty-three hundred an hour. We tried to print it better with more or less impression, but could not get better results than you see. I have Mr. Kelly’s book, ‘*Presswork*,’ which helps me out; I also subscribe for *THE INLAND PRINTER*, and I always examine it monthly from cover to cover, and am very much pleased with it, too.” **Answer.**—The make-ready and presswork on all of the half-tone illustrations are quite creditable, indeed; and if a trifle less ink had been carried on the work, it would compare most favorably with the half-tone cut work in *THE INLAND PRINTER*. The black ink is of a splendid quality, as is also the paper. Not a “pick” or a blemish appears on the entire lot of illustrations. Considering the great speed at which the specimen on the colored coated paper was printed, and on a two-roller press, we do not think there is any need of apology on your part. It is good work.

**TREATMENT OF INKS FOR SPECIAL WORK.**—I. B. G., of Baltimore, Maryland, writes as follows: “I am about to take another position in the pressroom—a position where a good bit of colorwork is done—and am to take charge of a certain number of job presses. Please tell me something about the

three-color printing of half-tones. Do you set the blue first, so as to register the yellow or red first, and why? Is it necessary to use any reducing in the inks? If so, what kind would you advise? I saw something in THE INLAND PRINTER about mixing magnesia in colors; is it necessary to mix it in the three-color process? I enclose a sample sheet of an imitation of a blue-print with which we have had lots of trouble. I tried bronze-blue mixed with ultramarine blue, and reduced with lacatint. I mixed machine oil, coal oil and reducing varnish in it at different times, to try and destroy the gloss which kills the blue-print effect, but to no avail. We did get the proper effect once, but we had a dull-finish paper to print with. You can see from the specimen sent you that the gloss is quite high." *Answer.*—The treatment of the different inks employed in three-color process printing does not differ so materially from that pursued in the usual way of printing color designs, when three full colors are used. Inkmakers have given much attention to the purity of the combination of inks employed in printing half-tones in three colors. At times it is found necessary to lighten or shade one or two of these colors in order to secure more harmonious results; and this is also followed out in the make-ready of the several plates by the pressman. These are features of great value, which can not be satisfactorily taught in a printers' journal; strict attention, artistic conception and practical experience in the handling of such work being essential to master it. In the case of the blue-print production, bond-paper was not the stock best adapted to success, because it is too hard and almost non-absorptive, causing the varnish in the color to dry and gloss on its hard-calendered surface. Special paper and ink may be procured for such prints. Magnesia is used in lightening up colors and in making tints.

A FEW WORDS ABOUT VARNISHES.—D. M. L., of Detroit, Michigan, has sent us a couple of pages of illustrations of the half-tone order, printed in two colors, the strongest and last printed showing a gloss finish. Regarding the specimens he writes: "Will you please give a formula for a varnish tint? I would like to know what kind of varnish is generally used, also what to put in the varnish to prevent it from drying on the press and to keep the sheets from sticking together. Will you state what is a good compound to use for embossing?" *Answer.*—Varnishes for printing-inks are many, if we accept the word "varnish" in its general sense, as applied to printing-inks in one way and another. But in applying varnishes to inks one should keep in mind the fact that all good printing-inks are prefected by the use of varnish appropriate to the color employed in the basic formula. Now, to harmonize the two leading necessities of the formula, a fair degree of experience ought to be had before mixing these with something entirely foreign to their make-up. These few words bring us to the point where caution is a necessary step, and to the fact that one should really see and know something about the ink to be treated with adulterations. As the colors on the printed sheet are a strong blue tint (evidently made of white and milori blue), and a black over the same, it readily may be seen that a medium strong printers' varnish has been used in mixing the blue tint, so that this, combined with the polished finish of the coated paper, has formed a really substantial "ground" for the black color. After the blue tint has dried thoroughly, the black plate should be made ready in the usual way, the gauges and register secured, when the form and press should be washed up for the gloss-black ink, as this becomes tenacious and troublesome when the press is allowed to stand idle for a few minutes. Gloss inks are carried in regular stock by printing-ink makers, and can be had at any time. In the present case a gloss-black has been prepared by mixing in a small portion of copal varnish with a good grade of half-tone black ink. To prevent the sheets from sticking together, after printing, the sheets should be laid out irregularly on drying-boards or trays, and only a few sheets deep on each. If the work needs "sheeting," do

not employ soft or pulpy paper, because the "fluff" from the stock will adhere to the varnish on the printed work. The best embossing compound can be bought from the regular makers, and is advertised from time to time in this journal. Fuller's earth, mixed with a little water and a few drops of mucilage, will do for occasions.

SOLVENTS FOR CELLULOID.—Subscribers who have written for formulas to dissolve celluloid or make a solution to prepare it for printing are referred to the following. If you are unable to find the required solution in the appended list, try to experiment some more. Celluloid dissolves in acetone, sulphuric ether, alcohol, oil of turpentine, benzine, amyl acetate, etc., alone, or in various combinations of these agents. The following are some proportions for solutions of celluloid:

	Grammes.
1. Celluloid .....	5
Amyl acetate .....	16
Acetone .....	16
Sulphuric ether .....	16
2. Celluloid .....	10
Sulphuric ether .....	30
Acetone .....	30
Amyl acetate .....	30
Camphor .....	3
3. Celluloid .....	5
Alcohol .....	50
Camphor .....	5
4. Celluloid .....	5
Amyl acetate .....	50
5. Celluloid .....	5
Amyl acetate .....	25
Acetone .....	25

—Neueste Erfindungen und Erfahrungen.

UNDUE WEARING DOWN OF STEREOTYPE PLATES.—A. S. M., New Brunswick, has sent us a specimen sheet of a 64-page form of stereotype plates, pages  $2\frac{1}{2}$  by  $4\frac{3}{4}$  inches, and one of the plates run in the form. He writes: "Under separate cover, I am to-day sending for your criticism a 64-page form and a stereotype plate from which the sheet was printed. This form was to run twenty-five thousand impressions; but after about ten thousand were printed the stereo-plates began to show defects from wear, and before fifteen thousand were completed we had to stop running and take plates out. We have a four-roller press and run at the rate of one thousand an hour. What do you think made these plates wear so? How long would it take a skilled pressman to make-ready such a form? Do you think that any plates would stand the wear of twenty-five thousand impressions? We had one hundred thousand of these books to print; and do you think we went to work the cheapest way to do them?" *Answer.*—The apparent wear on nearly all of the plates is much in excess of what it ought to be with better make-ready and if the cylinder of the press had been carried a little higher from the face of the form, or less packing had been used thereon. The excessive wear and rounding-off of the sides of the plates abundantly demonstrate this fact, for at these parts of the plate sent us the surface of the letters are rounded and wholly worn down below the supports of the type face, while the center of the plate is in fairly good condition. This condition is plainly evident on the printed sheet before us. In the first place, the stereotypes do not appear to have been brought up to uniform printing height, because most of them show unpardonable defects, which should have been attended to in the make-ready, by cutting out high portions and building up low ones, so as to remedy any inequality apparent on the first make-ready sheets. After that important step had been taken, the detail of patching up make-ready sheets for the cylinder should be an easy one on such a form as that before us. With skilful make-ready this form of stereoplates could be made to work an edition of at least fifty thousand on the quality of paper used. For an edition of seventy-five or one hundred thousand you should have got electrolyte

plates instead of stereotype plates, because the copper on the face of the plates is much tougher and far more durable than stereotype metal. Provided all the stereotypes were good, and mounted on seasoned and well-finished hardwood bases, and too many of the plates did not require to be taken off the blocks for a long run, a competent pressman could make the form ready for a long run in about eight hours. A make-ready requiring that length of time would likely last for a fifty thousand run. Of course, much of its completeness would depend on the rigidity of plates and wooden bases on which the plates were fastened.

#### GOOD WORKMEN SHOULD RECEIVE GOOD WAGES.

THE INLAND PRINTER is in receipt of numerous inquiries for workmen from country printers, but the wage offered as a rule is not much in excess of that which unskilled day labor commands; in fact, is often below it. "Wanted, a first-class pressman, capable of taking care of two cylinders and three jobbers, expert in making ready half-tone cuts, etc." These requirements are to be recompensed at the rate of \$15 per week. The employer may get a man to work for a while for this sum under exceptional circumstances, or for the added benefit of country air. The country printer, however, should endeavor to improve his product and make the quality of his work bring a better price, and he can do so only by employing competent men at a fair wage. The cost of living in small towns is not sufficient to account for the disparity in the wage scale of the several unions. This is demonstrable. In some towns where the scale is from \$8 to \$12 per week, the cost of board runs from \$5 per week up. Of course, a man can worry along for a while in poor quarters for less, but so he can in Chicago or New York. The quality of work produced is usually poor, and the productive capacity of the men is on a par with the wages. Raise the quality of the work by employing the right men at the right price. See that they earn the increased scale and see that the customer pays a fair price for the work.



THE BELIEVER'S VISION.

Reproduced from engraving by F. E. Jones, from painting by T. Brooks.

2-5

#### NOTES ON JOB COMPOSITION

BY JOHN M. LARKING.

**Under this head will appear, each month, suggestive comment on the composition of jobwork, and all descriptions of decorative typography. Address all communications and specimens for criticism in this department to The Inland Printer Company, 120-130 Sherman street, Chicago, Ill. Write name and address on all specimens sent for criticism. Specimens for reproduction should be printed in black ink on white paper, if possible, and mailed flat.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

BOOK OF DESIGNS FROM TYPE.—By Ed S. Ralph. A collection of up-to-date samples of composition, which every compositor who aims to do modern work should have. 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints—Historical, Practical, and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, \$2.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typesetting, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, \$2.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.14.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. \$1.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

O. E. GRASSMEE, Los Angeles, California.—The *News* card is neat and well-designed, but some of the others are a little bit vague in arrangement.

WILL J. BEHR, Sedalia, Missouri.—The cover for "The Last Speech" is too ornate. No ornaments and a single plain rule around would have been a better selection.

WILLIAM L. DOOLEY, Brooklyn, New York.—There is not much opportunity for improvement in the ad. on account of the cut, but your type selection is better and the ad. is improved thereby.

DETTNER-WILSON PRESS, San Francisco, California.—The cards are original, and striking in design, but a gray stock in place of the red and purple would make them more attractive.

E. A. CUNNINGHAM, Marysville, California.—Appropriate type selection and arrangement are shown in the "Candy Store" card. The dainty design is very fitting for the business represented.

E. M. BIGGERS, Corsicana, Texas.—Good paper and ink, the right selection of type and unforced arrangement are all factors in the production of much sincere and consistent commercial printing.

EDWARD JACOBI, Philadelphia, Pennsylvania.—The ticket is correctly set up. Neat, plain composition in texts and the small lining faces is the proper style. Ornaments should not be used and borders are not necessary.

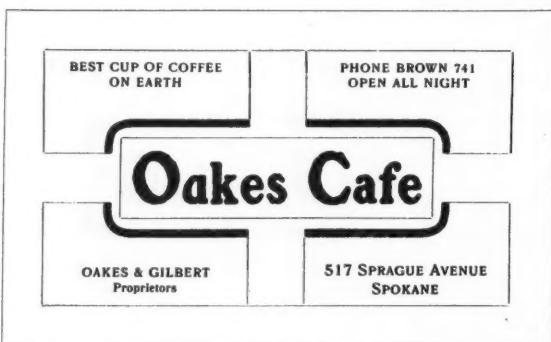
R. E. FITZGERALD, Baldwinsville, New York.—The only suggestion we can make is that more distinction should be

given the ads. by setting them an em narrower and using a two-point face for the dividing rules.

HARRY LANDERS, New York.—The card is unique and reminiscent of the rule-twisting era of some years back, and has some advertising merit on account of its oddity, but it is not good printing.

LENNIS BRANNON, Talladega, Alabama.—The letter-head is in good style, but why not use the same type on the envelope, and the same stock? The panel-rule of the envelope should be a one-point face for printing in one color.

EDWARD W. STUTES, Spokane, Washington.—The type on the foundry letter-head is too large—unnecessarily convincing,

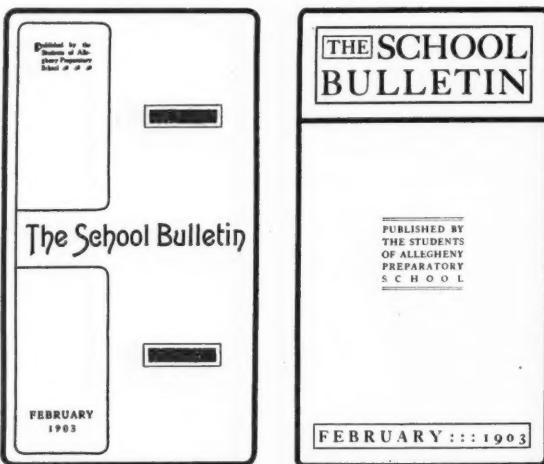


No. 1.

in other words. The card shown is very attractive and appropriate for its designed use—to lay on the cashier's desk and be carried away by the patrons of the café. (No. 1.)

H. B. LYONS, Goshen, Indiana.—The carriage catalogue is very unique, but we doubt that any additional advertising value is given it by such a shape to an extent worth the additional trouble and cost.

JOHN E. HILLER, Allegheny, Pennsylvania.—Too much design tends to overpower the title on the *Bulletin* cover-page. It is also faulty on account of the precise equalization of the parts. Some arrangement whereby the design is divided into



No. 2.

No. 3.

unequal portions is more pleasing to the eye and, therefore, more attractive. The reproduction and the resetting illustrate this criticism. (Nos. 2 and 3.)

F. R. BARTSCH, Chicago, Illinois.—By inattention to margins, proper spacing, and the peculiar color combinations, it is evident that the samples are exponents of the amateur

class. A close study of the simpler but correct forms of commercial printing, and some practice in translating the same into type, would be profitable.

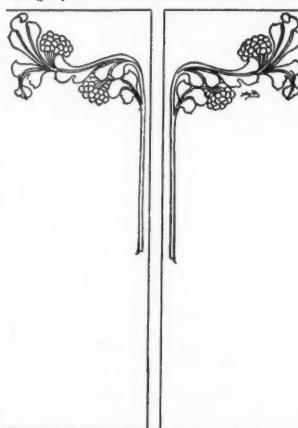
FRED BENTINE, Jackson, Ohio.—The stationery work is in proper style and shows an appreciation of the fitness of things, but we do not think that an imprint should go on the page usually devoted to the half-title.

B. W. BATES, Roseburg, Oregon.—Some of the stationery specimens have a very flat appearance, caused by using a rather extended face in full lines. Word ornaments should not be used at the ends of display lines and a condensed text-letter never letter-spaced. The display on the first page of the lunch-counter folder is too scrappy and not plain enough. The ornaments are also inappropriate for the job.

R. S. PARMELEE, Rochester, New York.—The quality of imagination is an evident factor in your work and much

## Entertainment

By Pupils of Mrs. Ida E. Wilson



No. 4.

appreciation of quiet but effective arrangement is shown. The reproduction is a pleasing design, difficult to analyze, perhaps, but suggestive, nevertheless. (No. 4.)

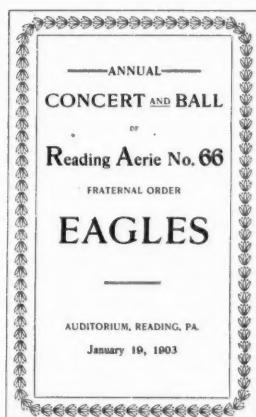
H. C. HULL, Coshocton, Ohio.—Not much chance for good or original display is offered in the size shown and the ads. are fair average composition for the conditions imposed. Better spacing on the title-page of the Presbyterian folder would improve it.

THE BLANCHARD PRESS, Worcester, Massachusetts.—The title-page of the Whitcomb catalogue is very neat and dainty, almost too pretty for the style of typography following. As a general rule a title-page should conform in shape with the page on which it is placed.

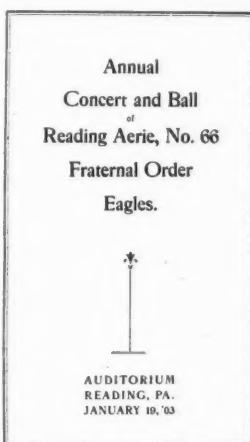
WILL A. BORLAND, Holdrege, Nebraska.—The program title is a very good decorative design, showing a panel form

in pleasingly irregular divisions that does away with the stiffness and preciseness that often characterize that method of typographical adornment.

T. FRANK BOYER, Reading, Pennsylvania.—Some printers think that type is a kind of raw material that requires much additional ornament in order to produce a finished piece of printing. The specimens submitted show that the same result can be obtained by simple means and without the use of eccentric designing. The souvenir booklet is pleasing on



No. 5.



No. 6.

account of the uniform style in the composition of the advertising pages. The title, however, could be improved by a reduction in the type sizes used and better arrangement. A border of the kind shown is not in good taste on a title-page. (Nos. 5 and 6)

C. J. MUELLER, Philadelphia, Pennsylvania.—The card is attractive on account of the design, but an error in type selection is the use of three different text-faces. Apart from this the best has been done with the display that the size and position of the engraving would permit.

F. VAN DYCK, New Haven, Connecticut.—The design part of the cover is very good, but the type arrangement is faulty. All of the type should have been placed in the center panel, and the words "second annual concert and promenade" made the chief display, all the rest being subordinate.

O. C. SCHOFIELD, Athens, Georgia.—The Georgian cover-page is a good design, but the removal of the ornaments would simplify and add to its beauty. The month should be given more prominence and the year put in figures instead of being

D. C. BARROW, PRESIDENT

C. M. STRAHAN, TREASURER

A. H. PATTERSON, BUS. MGR.



No. 7.

spelled out. In the heading shown, the individual names could be made one size smaller. The design is ingenious and the workmanship finished, but it is scarcely dignified enough as a commercial heading. (No. 7.)

W. L. W., Sandusky, Ohio.—Less space devoted to the running-head would have avoided crowding some of the larger cuts. When a border is used on catalogue pages it must not crowd the larger cuts, a result that will detract from the good appearance of the book. More space for larger type display, especially of the article advertised, even

if some of the panel devoted to ornament alone were sacrificed, would improve the cover-page of the Gas Engine booklet.

F. C. BLENCOWE, Easton, Pennsylvania.—The use of one series on a job is the best style, and when different faces are used, those in which the contrast is very marked, like old-style and text letters, are most appropriate, but do not use two fancy faces which differ only slightly in design.

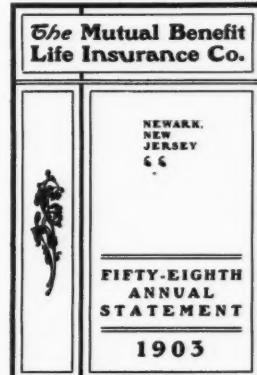
W. T. PANKEY, Houston, Texas.—Where the different statements in an advertising folder are divided by paneling, the addition of heavy underscores next to the panel rules are unnecessary. The Watchmaker letter-head is in the very best style and is a very proper model for commercial stationery.

F. C. FUNNELL, Plattsburg, New York.—A text-letter is scarcely plain enough for a placard. Use a letter similar to Caslon or McFarland, the plainer the better. Lower-case is preferable because more readable. The Witherbee letter-head and the marriage invitation are both correct pieces of printing.

PAUL V. BRAUN, Newark, New Jersey.—All the designs are interesting and effective, although most of them approach too closely to the danger line in the way of excessive elaboration, only avoided by intelligent workmanship. This criticism applies, of course, to one-color printing. In two or more colors this error could be minimized or avoided by proper selection



No. 8.



No. 9.

of inks, whereby the rule-and-ornament part of the design would be relegated to its fitting place in the scale of importance, either by the use of quieter tints than the type display or by contrast in colors. In the two cover-pages shown, distinction is given to the rulework by contrast of heavy and light faced rule. (Nos. 8 and 9.)

SYDNEY DAY, Melbourne, Australia.—The cover-page of the Kellow & Empire catalogue is neat and attractive, but the inside title is composed in unnecessarily large display. The cover-page should attract and the title convince, and the latter should be in smaller and quieter display than the former.

F. LARIRERE, St. Paul, Minnesota.—In the composition of a church program simplicity is the chief medium through which a dignified and appropriate job is produced. Unusual or bizarre arrangements and fancy faces should be avoided. The working-card is a clever design, both in arrangement and colors.

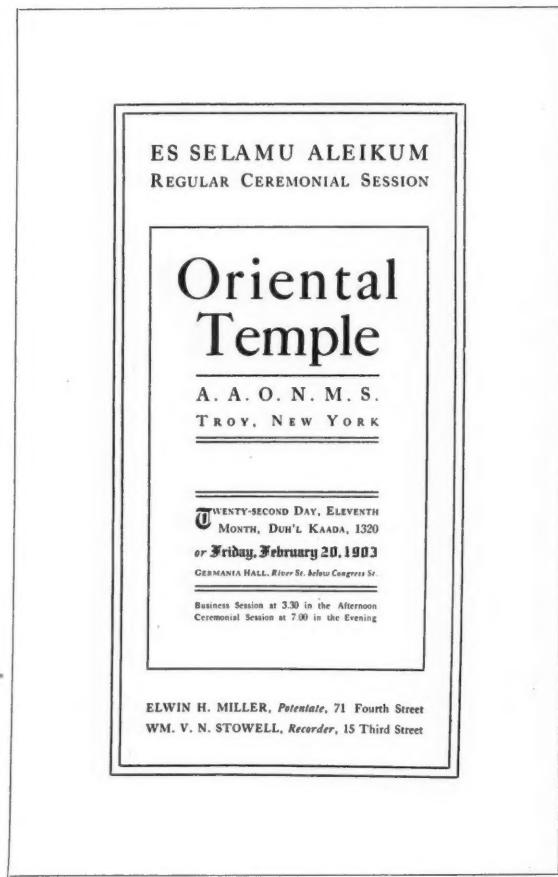
JUIE PURCELL, Davenport, Iowa.—The letter-head is extremely attractive. The charm is its artful color arrangement. The general printing in a soft gray tint is contrasted by the two underscores in brilliant red. The exact amount of red color is used to harmonize with the quiet tint used for the rest of the heading.

N. MCBRIDE, Brantford, Canada.—Very good argument is offered in the "Listen" folder, and the specimens submitted

in some degree sustain the points presented. Restraint in type sizes is the chief merit of the work, and the only objection is the combination of red and blue, which, although permissible, is somewhat garish.

E. M. BRUMBACK, Silver City, New Mexico.—Careful workmanship is the most evident factor in the samples of work at hand, both in composition and presswork. Rules join well and there are other evidences of thoughtful attention to details. The use of one series on each job has much to do with the good appearance of the work.

JOHN McCORMICK, Troy, New York.—The printing of one rule design over another in a different color, with not much relation between the two, and especially because the ornament in one color is covered by the type in the other, is not in good



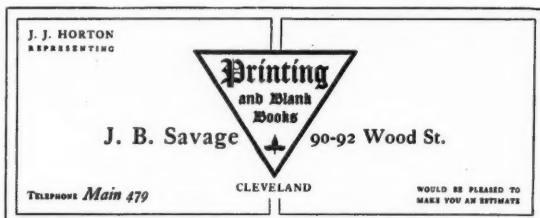
No. 10.

taste. The merit of the title-page reproduced is an appreciation of the value of contrast or the use of a dominating word or line, which always gives feature or distinction to any page of display printing. One of the bottom truths of displaywork is this fact, that some word or statement must always "stick out like a sore thumb"—be very much in evidence, in other words; and the more lines displayed lessens in the same ratio the attractiveness or advertising value of the whole. (No. 10.)

FRANKLIN P. SEARS, Springfield, Vermont.—It is not the best taste to use different colors on different pages of the same book: brown on one, red on another, and so on. There is always a temptation to do this when the colors are needed for a two-color title or a colored illustration, but it is a departure from good usage. The Randall-Sleeper Press announcement and the bank invitation are admirable examples

of what might be called restrained typography, the restraint that means a rigid adherence to quiet and neat display.

E. C. BLACK, Cleveland, Ohio.—Good type arrangement and color schemes combine in the samples shown to produce many clever and well-balanced designs. A minor error noted in the railway folder is the putting of the word "and" in much smaller type than the rest of the title. It is of equal importance and should be given prominence with the rest of



No. 11.

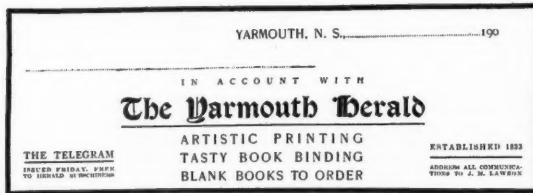
the words. This same folder is a little bit too dainty for what seems to be a financial advertisement and the ornaments are irrelevant. The reproduced blotter is a very attractive although simple design. (No. 11.)

CARL V. GILBERT, Fremont, Ohio.—The specimens are in some degree better composed than the copies. We suggest the leaving off of word ornaments. The Halcyon Club letterhead, although a good panel design, is not, perhaps, an appropriate form. Smaller and plainer type, without the rules and more in the professional style, would be the better way.

G. E. HOOPER, Omaha, Nebraska.—The February calendar, with its suggestive hatchet shape and the portrait of *pater patriæ*, is a very clever and probably very effective advertisement. The odd shape, neat typography and good arrangement we are sure brought about the desirable association of originality and capability with the name of the firm distributing the same.

CHARLES SILVER, West Superior, Wisconsin.—The border on the Dedham cover, printed in a tint instead of black, would have given more prominence to the title, somewhat overpowered by its surrounding as it now stands. On the title-page, the main line would look better and plainer if set in two lines instead of one line of extra condensed type. The blotter is very attractive.

CHARLES S. POLLARD, Yarmouth, Nova Scotia.—The specimens are somewhat unequal in merit, the use of a not particularly attractive type face being an error, although we appreciate



No. 12.

the fact that the compositor can not always ignore undesirable series, especially in the smaller offices. We show a bill-head that is very well arranged and attractively printed in two colors, rules and main line in yellow, the rest in black. (No. 12.)

HARRY S. STUFF, Seattle, Washington.—An error, not noticeable by the average layman probably, in the Ivy Press brochure, entitled "A Prophecy and the Fulfillment Thereof," is the rather disproportioned sizes of the paper and type pages. The type should have been a size larger and the type page an

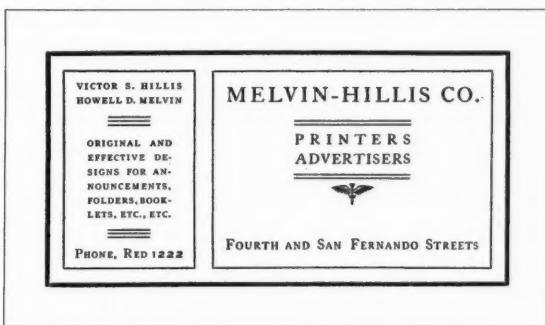
inch wider and deeper, or the paper cut down so that the type page is not quite lost in a sea of margin.

ROBERT JEFFERSON, Streator, Illinois.—No especial departure from the conventional is shown in the specimens sent, and at the same time no glaring violations of what may be termed the unwritten laws governing the production of correct printing are evident. On the Arlington blotter the corner lines may be two sizes smaller and its appearance will be improved by the change.

CHARLES W. WHEELER, New York.—In several ways the card is a departure from good usage. The name should be in Priory Text and the address line and the word "printing" reduced one size. Imperfect joining of the rules is apparent, although this does not affect, perhaps, its artistic worth, and a two-color printing would have been just as effective as the four which the sample shows.

JOHN J. EMERICK, Wheeling, West Virginia.—An ornamental border should not be placed around such a strictly useful bit of printing as a list of manufacturing firms. The very first statement in the printer's creed should be, "I believe in the eternal fitness of things." An intelligent application of this principle would do away with much of the inconsistent printing that is issued nowadays.

MELVILLE-HILLIS COMPANY, San Francisco, California.—An appreciation of what constitutes good type selection and



No. 13.

arrangement is clearly shown by the samples submitted. The use of plain letters, small sizes and intelligent spacing are three elements that combine to produce much satisfactory work. A business card is reproduced as evidence. (No. 13.)

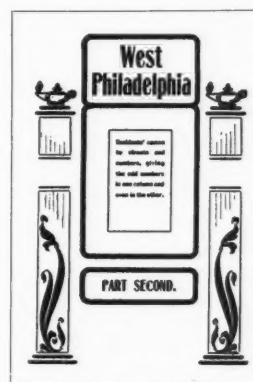
GLENN A. BENTLEY, Glenwood Springs, Colorado.—If heavy ornamental borders must be used on commercial stationery, they can be printed in some light tint, in order that the type may have an uninterrupted chance to tell its message. With the limitation noted in the letter it is not fair to criticise overmuch, but the stricture above is a sincere objection, because the ornament must never dominate the type display.

NEW MEXICO PRINTING COMPANY, Santa Fe, New Mexico.—When using Engravers' Roman and kindred faces, large sizes should be avoided, especially on commercial stationery, where there is no especial need for extravagance in that way. The check and the railway-pass forms are in every way correct and interesting because they show how the best tenets of printing may be followed, even in the production of the strictly utilitarian forms mentioned.

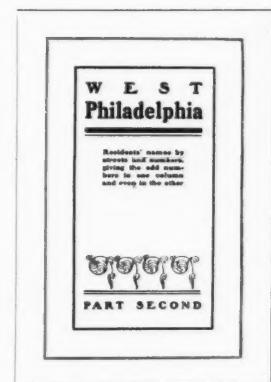
R. D. NEWTON, Bradford, Vermont.—It does not follow because an unusual amount of time is put on a job, that it means an addition to its artistic worth. Often the desire of the compositor to produce something tasty has led him to overload his work with ornament that was incongruous and out of place, and doubled the time, quite overlooking the fact that it may have approached perfection very early in the

course of its construction, and that the added work simply detracted from the tastefulness which he was striving to reach. The border of a card should correspond with the size—equal margins all around.

H. L. JACOBY, Yeadon, Pennsylvania.—A luxuriant growth of borders and ornaments could be pruned and the results would be plainer but certainly more artistic typography. Good taste is shown in the color specimens, however, and an appreciation of the value of tones or shades of the same color in the production of correct printing. We show a page wherein



No. 14.



No. 15.

the decorative element is rather excessive and which might be partly eliminated without detracting from the beauty of the design. (Nos. 14 and 15.)

PARLEY PROCTOR, Grants Pass, Oregon.—With the exception of one or two details the work is well put together, both in arrangement and workmanship. The panel corner-card is very neat. One elemental fault shown in the panel letter-head is the construction of the panel first and crowding of the main line by thin-spacing. The line should have been selected first, properly spaced, and the main division of the panel made sufficiently large to avoid the cramping as shown:

FRANK NILES, Silverton, Washington.—Underscore rules should not be used to such an excessive degree. Rules are used for emphasis in display, and this value is lost when all

**COLUMBIA RIVER LUMBER COMPANY**  
MANUFACTURERS AND DEALERS IN  
**Pacific Coast Lumber and Shingles.**

Long Joint Timbers  
and Car Materials Specialists.

WENATCHEE, WASH. .... 1902  
No. 16.

**COLUMBIA RIVER LUMBER COMPANY**  
MANUFACTURERS AND DEALERS IN  
**Pacific Coast Lumber and Shingles.**

Long Joint Timbers  
and Car Materials Specialists.

Wenatchee, Wash. .... 1902  
No. 17.

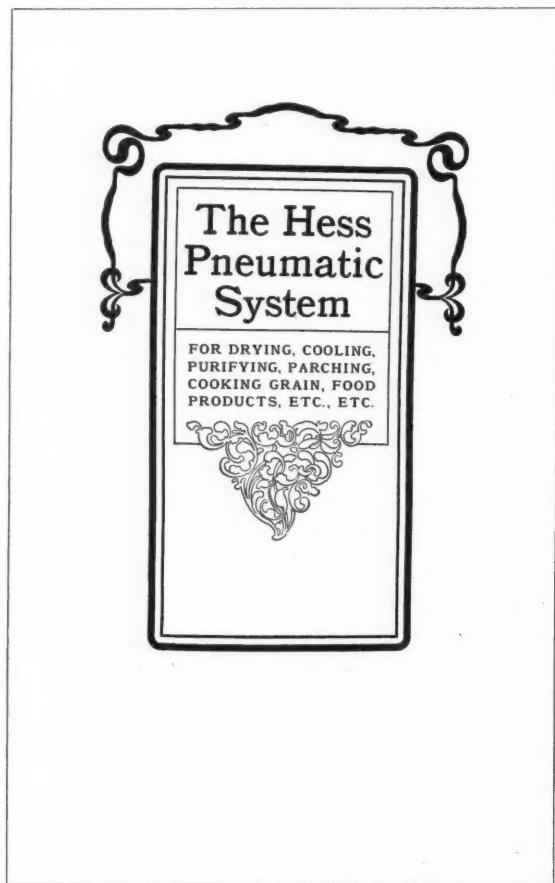
the lines are underscored. The letter-head shown with the resetting illustrates how a little rearrangement and change will improve even such a simple piece of composition as the example given. (Nos. 16 and 17.)

A. C. GAGE, Santa Clara, California.—Upon the O'Brien folder two suggestions may be offered. The matter on the first page should be printed somewhat above the center instead of below. When printing red on green stock it

should be seen to that the red is not dulled or muddied by the green showing through, which spoils the brilliant contrast of the two complementary colors. Sometimes two printings are necessary in order to preserve the integrity of the red.

WILL F. ANDERSON, Roanoke, Virginia.—A style of title-page composition sometimes called the Puritan was prevalent about two hundred years ago. It was understood that the page must always be full of type, and if the matter was insufficient to fill the space required, and the author would not furnish any more copy, the rest was filled in with a woodcut or engraved metal ornamental block of some kind, not always appropriate, and if too large to fit the space the block would be cut down to fit. The Romantic Music program is reminiscent of this style and is interesting on that account.

WILLIAM H. SHAFFER, Chicago, Illinois.—The reproduction shows a cover-page that, in several ways, shows an appreciation of artistic typography. Although an ornamental

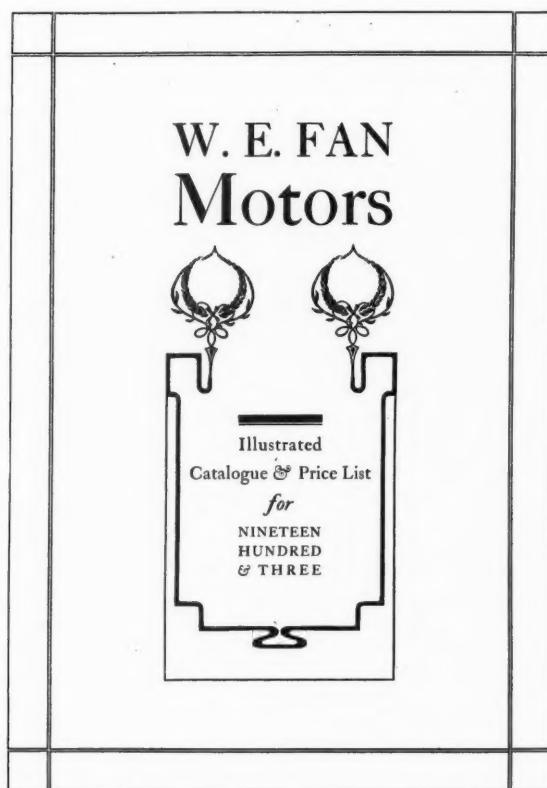


No. 18.

design, the type is in no way overpowered and the plain and readable face used attracts attention to itself at once, the ornamentation simply acting in the manner of a garment that adds dignity to the wearer. It is intended for two colors, which would silence any objection to possible heaviness in the design, which can be reduced by the selection of proper tints. (No. 18.)

ROLAND C. STOVEL, Chicago, Illinois.—The design is a trifle overdone in the way of accessories for a title-page. We think the customer would prefer less ornament and perhaps an increase in size of the secondary type lines. A cap line

and a lower-case line in display close together is not good style, and as "fan motors" is apparently the name of the article, it should be in the same sized type and better in one line. The design is shown in order to make clear these objections.

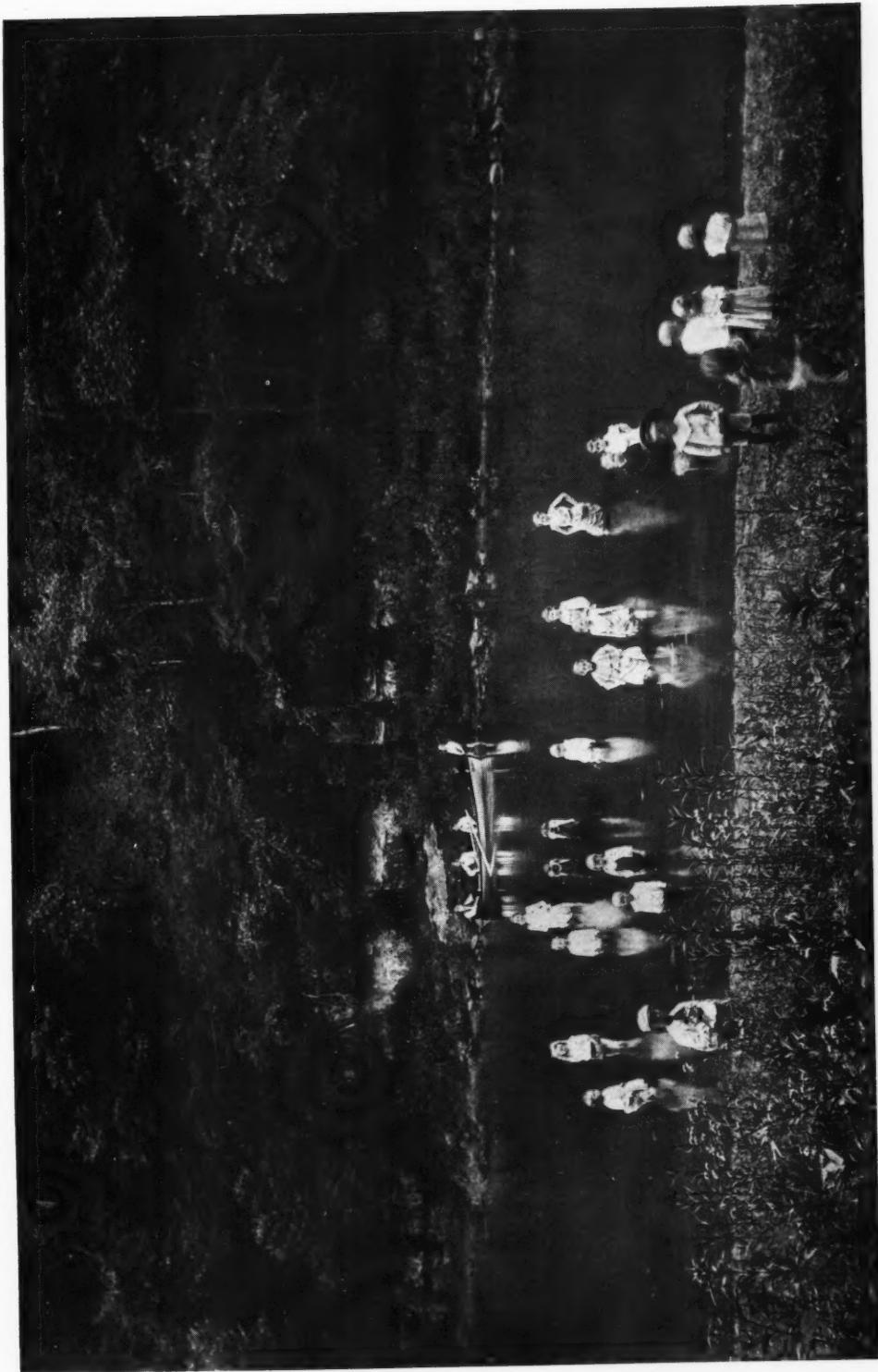


No. 19.

tions, and also that apart from these strictures it is a very pretty and well-balanced design. (No. 19.)

On account of the many communications received by this department it is impossible to answer them all, but we trust that all may find something helpful in the comments given and that may cover some of the difficulties applicable to their own experience. We beg leave to acknowledge communications and enclosures from the following:

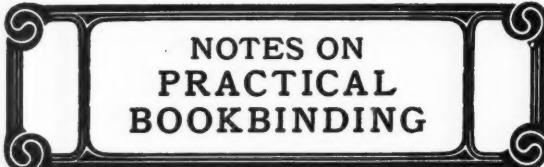
F. G. Birdwell, St. Louis, Mo.; Andrew McBeath, Belton, Texas; Lee L. Crittenden, New York; The Coyle Press, Frankfort, Ky.; Alfred J. W. Galbraith, London, Ont.; Argo M. Dill, Iron Mountain, Mich.; A. W. Sanborn, Newport, R. I.; T. S. Walling, Freehold, N. J.; J. A. Rugaber, Chicago, Ill.; M. H. Schumann, Norwalk, Conn.; The Crookston Press, Crookston, Minn.; W. N. Crawford, New Hampton, Iowa; Roscoe Thompson, Ransom, Mich.; The Dartmouth Press, Hanover, N. H.; Harry W. Osgood, Bradford, Pa.; Edgar M. Swasey, San Francisco, Cal.; D. A. Porter, St. Paul, Neb.; John Richards, Warsaw, N. Y.; Ryan & Burkhart, Oneida, N. Y.; H. A. Thatcher, Sioux City, Iowa; Roy F. Bassett, Chicago, Ill.; Albert C. Hammond, Wessington Springs, S. D.; Mark Hunt, Fessenden, N. D.; A. J. Gereke, Cheyenne, Wyo.; Huntley S. Turner, Ayer, Mass.; Charles R. White, Los Angeles, Cal.; Alvin E. Gates, Anthony, Kan.; W. T. McGinnis, Princeton, Ill.; H. H. Harris, Vinita, I. T.; James Norris, Greenwood, Wis.; F. M. Van Doren, Keokuk, Iowa; L. Wietlispach, Streator, Ill.; E. W. Johnston, Jr., Bridgeburg, Ont.; L. A. Chandler, Mayfield, Ky.; Herbert V. Ruter, Stillwater, Minn.; De Witt M. Gordon, Nashville, Tenn.; Hal Marchbanks, Dallas, Texas; Charles D. Rowe, Blue Earth, Minn.; Albert W. Dippy, Philadelphia, Pa.; Henry Eslinger, Allentown, Pa.; H. S. Keuchington, Annapolis, Md.; Richard McArthur, Atlanta, Ga.; J. C. Harlan, Windfall, Ind.; H. O. Schofield, Albion, Mich.; E. L. Jones, Roanoke, Va.; A. S. Coon, Milton Junction, Wis.; K. E. Ford, Healdsburg, Cal.; S. C. Baumler, Earlville, N. Y.; David H. Smith, Winamac, Ind.; Harry Minck, Jr., Gibbsboro, N. J.; C. W. Rogers, North St. Paul, Minn.; A. C. Nelson, Hinton, W. Va.



WATER-BABIES.

Scene on Upper Iowa River, near Decorah, Iowa—Chicago, Milwaukee & St. Paul Railway.

Courtesy *Decorah-Post*.



## NOTES ON PRACTICAL BOOKBINDING

BY A. HUGMARK.

**This department respectfully invites questions and correspondence from bookbinders and blank-book makers. Any communications relating to jobs not met with in the daily routine, or personal experience of interest to the craft, will be given consideration. All communications should be addressed to 120-130 Sherman street, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

**THE ART OF BOOKBINDING.**—By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates. Cloth, \$1.50.

**MANUAL OF THE ART OF BOOKBINDING.**—By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper. Cloth, \$2.25.

**ANOTHER NEW FANCY LEATHER.**—At the Indian Durbar, among other gifts brought the Viceroy from the interior of India were some skins tanned and finished in a remarkable manner, the process of which is kept a profound secret. The hues are like nothing ever seen before in leathers, the colors changing and scintillating when placed in differing lights. The effect is that of mother-of-pearl. As it comes from one of the innermost provinces not accessible to the European merchant, it is likely to remain a monopoly in the hands of the natives who have originated it. A few skins have reached London, but, of course, the price is prohibitive to ordinary purchasers.

**BOOKBINDING SCHOOLS.**—A school for bookbinding has been maintained for some time in Copenhagen, Denmark, and its results have fully proved the wisdom of its founders. The school is devoted to "Bookcraft," that is, divided into two divisions—printing and binding. An exhibit of work from both of its branches, executed by pupils of this school, has been held in the Kaiser Wilhelm Museum, Krefeld, Germany. The work has inspired such enthusiasm among German craftsmen that they have formed a society whose aim is to carry on the work, in Krefeld, on similar lines. No better recognition of the worth of its endeavor could be accorded the Copenhagen school. The *Niederrheinische Volkzeitung* devoted a long article to the exhibition and ended by wishing that the local school would prove as successful. For the source of above we are indebted to Mr. A. L. Assam, Fortuna, California.

**HANDICRAFT WORKSHOPS AND BOOKBINDING.**—A number of men and women have taken up bookbinding aside from their regular vocations, and a few are meeting with success. It must, however, be borne in mind that no effective work can ever be done in this line by any devotee, however enthusiastic, unless the mechanical process of forwarding be thoroughly mastered. To spend all the time and endeavors on the outside decoration and neglect the most essential requirements is sheer folly. A book well made in every detail, say three-quarters leather, harmonious in coloring of back and sides, freely opening and free from lumps in joints and "turn-ins," smooth covers and sharply rubbed-up, straight bands, does not need its back covered with embellishments; it has a beauty and a dignity all its own. If the lettering is straight, clear, and type well selected, it will commend itself to any booklover. Some specimens of binding from the handicraft shop of "The United Crafts" have led to these remarks. The leather used—a mottled sheep—is rather pleasing, although it is more suited to furniture; but the work is crude in every way. The idea of lining a printed book-cover with flesh and turning in the cover over this, then burning the edges, reminds me of an apprentice in a blank-book shop, who wanted to bind a one-volume Shakespeare. He green-edged it and covered it in full

flesher, then cut out marble-paper sides and pasted on the leather, afterward "finishing" back and sides with blank rolls.

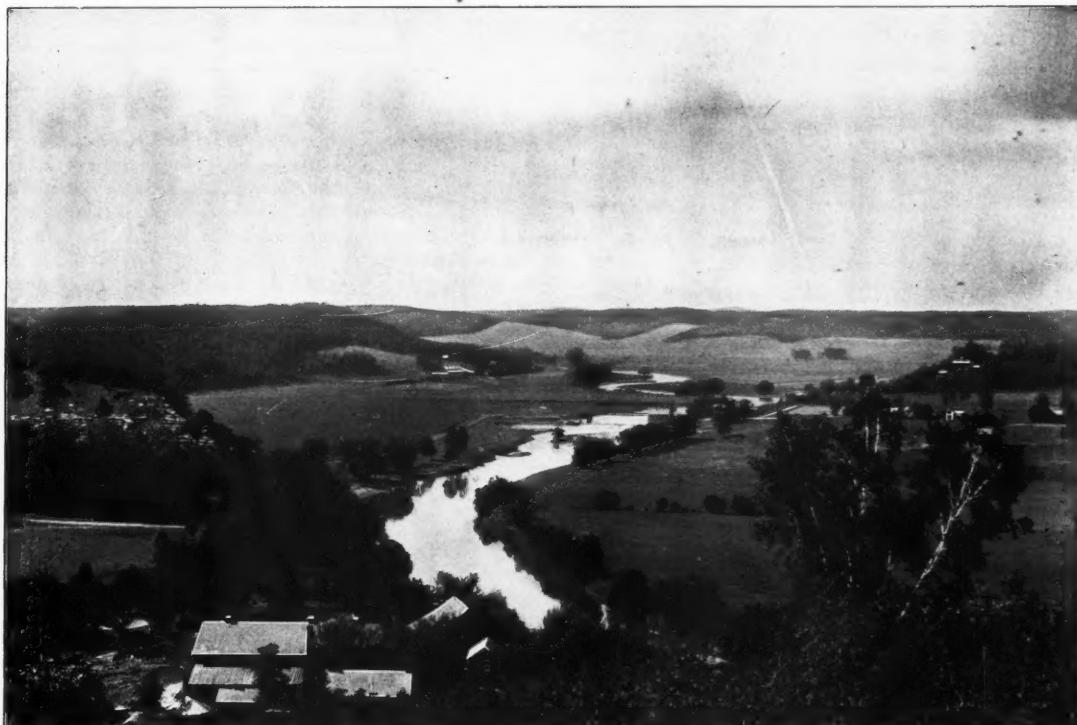
**MACHINE OR HAND SEWING?**—A. E. asks: "In sewing books for paper or cut-flush cloth is it not best to leave books in stacks of say 'bench height' for gluing, cutting them apart when dry?" *Answer.*—It depends on how the books are sewed. If sewn on machine, and not too thick and large, it would be the better way, as it saves considerable time and also does away with the necessity of having to cut off loose threads. Then, too, the glue binds the first section better than when gluing up the single book, because the thread is glued to the paper before cut off short, and can not become loose as easily. On hand-sewed books this method can not be used, because the thread in this case runs straight across the sheet, only holding it to the next by means of the twine on which it is sewed. If this twine is pulled out, the sewing is useless, as each sheet would then be hanging together only at the kettle stitches. "To glue up a bench before "drawing off" would be practically the same as to pull out the twines. Of course, the twines would all be in their proper places when first cut off, but when covered, trimmed and opened a few times the first and last sections would slip over the twine ends; and if these sections are loose the rest of the book might as well be; it would be no worse.

**A CATECHISM IN STAMPING.**—A writer sent the following questions: "(1) Is it best to use thin title leather for jobwork, say full canvas blank-books? (2) Have had some trouble with morocco and seal grain skiver cases; gold would break when laying on—sample herewith; why? (3) Used oil sparingly; was that right? (4) Ought leather be washed over first, to take out grease before paste washing? (5) Paste washing left the seal-grain buffering skiver dirty and did not affect the morocco grain; why? (6) In cleaning off gold, used sponge rubber; this injured the grain in leather marked X (sample); why? (7) Sample No. 2 gave better results than No. 1, and that better than X; why? (8) Covers were made with glue and, when casing in, the joints cracked at ends; why? (9) How could this be avoided? (10) Is it proper to make tight-back books when covers have been stamped on backs? (11) Can a nice job be done in that manner, and how? (12) These cases were made without paper strip in back, because the titles were too wide for the book, extending from joint to joint; should these have been made with tight or loose back? (13) Would vinegar, used in paste wash, injure these leathers? (14) How can grease in bookbinding leathers be told? (15) Should ammonia be used to take it out?" *Answer.*—It is probably best to cover all these questions generally, instead of answering each one. The samples received were seal-grain cowhide, morocco and seal-grain skivers of different splittings. The gold-leaf was too thin for large-grained leather, being that used by sign-painters. If not accessible to a goldbeater, send to nearest supply-house for a package of "usual" gold, or XX. The washing process for eliminating grease is entirely unnecessary, as the heat of stamp will evaporate it, if there when applied. Paste wash is not needed for stamping on either the cowhide or the morocco-grain sample submitted, as the surface is quite firm. The others ought to have had a skim-milk wash before the albumen size; that would have kept work from looking dirty. The covers should have been made by having the boards glued and laid on first, then turn-in pasted all around; dampening the edges first with a sponge, then using medium-thick paste. If made this way, joints would not crack. A lining, if ever so thin, should be used in back; this could be cut a little shorter than the cover, to allow for turn-in, and then laid in after covers were made. Title should never be so wide as to extend over into joints; better to run it up and down the back if book is too thin to stamp crosswise. Books are sometimes made tight-back, with stamping on back. When this is done, back of cover should be glued, not pasted, and a paper used around the back, to rub on. Of course, rubber would

injure grain as soft as this; you should use a soft woolen rag having some oil in it. Oil can not be used any too sparingly; it nearly always is used in too great quantity, leaving dark stains on the stamped surface. It would be better not to size up too many covers ahead, for, if dry, there will be difficulties ahead in getting solid impressions.

**HOW SEAL LEATHER IS OBTAINED.**—Few people, who admire this beautiful leather in the many articles for which it is now used, know the difficulties of conditions surrounding its obtainment. Almost every one knows somewhat about "seal fisheries," but attribute the term exclusively to the catching of fur seals. This, however, is an erroneous conception, inasmuch as nearly four thousand men are employed in the quest of small seals, whose skins go to supply the market with leather. This hazardous branch of the "fishery" is carried on off the coasts of Labrador and Newfoundland. These seals are

pounds in two weeks. At this stage they are in the desired condition for the hunter—the pelt is soft and weighs as much in itself as when the seal is six months old. The reason for this is, that when two weeks old it is fat and inert, but when another week older it takes to the water and hardens in both flesh and pelt. The law forbids the presence of sealing steamers prior to the 10th of March, and then it is merely a matter of conjecture for the captain of such vessel whether he can find a way between ice floes probably a hundred miles in width before he reaches those he presumes to contain the herds. Favorable winds are also necessary for a good catch. When sighting a herd, which is done from the masthead as in whaling, the vessel is worked as close to the floe of the herd as possible; then hunters are landed, provided with poles or gaffs about seven feet long, having iron hooks on one end. The mature seals scamper away into the water, leaving their progeny



ON THE UPPER IOWA RIVER, NEAR DECORAH, IOWA.

On the Chicago, Milwaukee & St. Paul Railway.

Courtesy B. Anundsen, Publisher *Decorah-Posten*.

quite unlike the fur seals of Alaskan waters, differing in structure, appearance and habits. The young of the harp seal form the principal object of capture. The harp seal is widely distributed about the lower Arctic regions, living on ice floes, drifting from the head of Baffin Bay to the Gulf of the St. Lawrence, and also in the ice fields north of Europe and the coast of Greenland. Toward the latter part of February the seals arrive on floes, near the mouth of Davis Strait, for the purpose of bringing forth their young. Within a few days their number will run into the hundreds of thousands. The color of these seals is a whitish gray, with muzzles and part of forehead black, two broad, semi-circular bands extending from shoulders to tail; from this they are also known as saddle-back seals. The females usually bring forth only one whelp, although some mothers rejoice in twins. When the young harp seal is born, it is creamy white, whereas the fur seal is jet black. At birth it weighs from six to eight pounds, but, nourished by the mother's milk, it attains a weight of fifty-five

defenseless. The whimpering of the animals closely resembles that of infants and can be heard for miles. A single blow on the nose is sufficient to stun them, and as soon as they have been secured in this way the skinning commences. A cut is made from nose to tail and the skin removed with adhering fat in one piece, the carcass being left. A cargo may contain from thirty to thirty-five thousand pelts if a successful "clean-up" has been made. The total catch for the fleet during the season, says *Hide and Leather*, is usually in excess of three hundred thousand skins. When the cargo is discharged on arrival, the blubber is separated from the skins and rendered into oil. The skins are salted and shipped to the different tanneries, Great Britain receiving the greatest number. Last year forty thousand skins were tanned in Newark and Hoboken, New Jersey, that being the first year many skins were tanned in this country. As this was very satisfactory, the American tanners will undoubtedly get a large portion of this year's catch.

## PROOFROOM NOTES AND QUERIES

BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

**PUNCTUATION.**—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

**PENS AND TYPES.**—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

**BIGELOW'S HANDBOOK OF PUNCTUATION** gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

**ENGLISH COMPOUND WORDS AND PHRASES.**—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

**PUNCTUATION.**—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

**COMPOUNDING OF ENGLISH WORDS.**—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

**TYPOGRAPHIC STYLEBOOK.**—By W. B. McDermott. A standard of uniformity for spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

**VEST-POCKET MANUAL OF PRINTING.**—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

**PEERLESS WEBSTER DICTIONARY.**—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

**CORRECT COMPOSITION.**—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.14.

**PROOFREADING AND PUNCTUATION.**—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typesetting, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, \$1.

**A WORD MISSING.**—A. D. S., Sioux City, Iowa, sends us a printed slip, and says: "These two sentences seem each to have the word 'the' left out." *Answer.*—The sentences are "the good people of community do not see that they can do otherwise" and "a large part of community does not know," etc. Of course they should each have the word that is left out. Another sentence minus a word appears in a news item on the other side of the slip: "It is announced King Edward will sail from England," etc.

**PRONUNCIATION.**—R. L. B., Colorado Springs, Colorado, asks: "What dictionary is considered by the most competent critics the highest authority on pronunciation? To any one ambitious to pronounce his English only in accordance with the best usage, this is a vital question, for the several dictionaries frequently disagree. A case in point is that of the most common past participle 'been.' The Century prefers a pronunciation that rhymes with 'seen.' While the other dictionaries sanction this, none except the Century gives it the weight of preference." *Answer.*—The Century Dictionary probably comes nearest, in general, to acceptance as the highest authority, but it is simply impossible for any person to name any one work absolutely as such. In the first place, who are the most competent critics? It is not venturesome to assert that this question is even more open than the other. It is likely that any number of persons chosen in any manner as being best able to select the most competent critics, if each of them should make a list independently, would present widely differing selections; and no matter how carefully they proceeded in making their final choice, there could be no certainty that those chosen were absolutely the most competent. Thus it may be seen that no one can presume to assert that his answer as to the highest authority is other than an expression of his personal opinion. Before the publication of the recent large works, Worcester's Dictionary would have been named unhesitatingly by at least half of those thought able to judge, and Webster's by the

others. There were not many essential differences, however. A means of choosing that seems as good as possible is afforded by the Standard Dictionary, in the record of choice made by more than fifty men to whom its publishers submitted all differences of pronunciation. Of these fifty and the various other dictionaries, thirty-seven prefer to pronounce "been" as "bin," rhyming with "tin," and twenty-five give it as sounding like "seen," and three other dictionaries are named as agreeing with the Century, all British, including the largest of all, credited as Murray's. Dr. James A. H. Murray is the chief editor of the New English Dictionary, published by the Clarendon Press, Oxford, England. The present writer sides with the majority in favor of "bin." All of this is very unsatisfactory as an answer to the question, but it was thought best to show a reason for refusing to give a dogmatic decision. As a matter of personal opinion, however, after mature consideration of the subject, something much more definite may be said. One who desires to be accurate in pronunciation will do well to abide by the decision, in each instance, of the dictionary with which he is most familiar. He can not thus go far astray. Sometimes he will speak a word that will sound queer to a hearer to whom another pronunciation is familiar, but not very often comparatively, and not more often than he would by any other procedure. For instance, Webster pronounces "isolate" with the sound of "eye" for the first syllable, Worcester pronounces it "iz-olate," and other authorities say "is-olate." The weight of authority favors the last of the three, but no one should assert that either of the others is wrong. A very good and advisable practice in such a case, on hearing one of the pronunciations, and having to use the word in speaking to the person who used it, is to say it in his way rather than any other. Some words would sound very queer to almost any one if pronounced as given in the dictionaries. Thus, "cocaine" is given as three syllables in all the books, but the writer never heard any one say it so. Every dictionary contains pronunciations that are simply the personal choice of the editor, but, as these editors are scholars of authoritative standing, it is certainly well to select one and follow him.

**DIVISIONS.**—J. C. W., of Brooklyn, New York, writes: "I desire your opinion on a subject that is of great importance to machine operators, namely, the division of words as set forth in Webster's Dictionary. We 'follow Webster' in our office, and I wish that Webster had followed some simpler method, or that I had a better memory. For example: There are a great number of words that end in ance and ence. He (or his editors) gives at-tend-ance and in-dul-gence. There are hundreds of other cases of the same class. Now, if ance and ence are endings, distinct from the rest of the words they help to form, converting a verb into a noun, why not divide them all in the same manner? I am aware that Webster did this to indicate the pronunciation, but I have heard educated people say indul-gence and indulg-ence. No doubt a person who is gifted with wonderful mnemonic powers could acquire the necessary knowledge by dint of hard work, but in practical, every-day type-setting such a system is an intolerable nuisance, I think, and it certainly wastes a great amount of time. Now, I know that Webster is an authority, and I am not an authority; that he may have had the best of reasons for ruling as he did, and that my reasons merely suggest a system that might be more easily followed, irrespective of any bearing it might have on language as a science; but do you not think that I have utility on my side?" *Answer.*—This subject truly is important in any composing-room, and the last question may well be answered immediately. The suggestion of uniformity has utility on its side, most emphatically; moreover, it is not out of keeping with scientific demands, but exactly right in that line also. An order to follow Webster is simply impossible for any effect other than confusion worse confounded. It would simply be impossible for one with the most wonderful

mnemonical powers, by dint of the hardest work, to acquire the necessary knowledge. Webster's "system" can not be a nuisance, because system is utterly lacking in the Webster dictionaries—both the International and its predecessor, the Unabridged. Our correspondent's examples do not seem quite so striking as some others, as affective, effect-ive, conjunc-tive, disjunct-ive, baptiz-ing, exerci-sing. I can not imagine how any one can have heard any difference in syllables in pronunciation in the words mentioned, for I am not able to think out such a possibility. As to language science, ance and ence are not separate English elements. Attendant is not attend with ance added, but merely attendant with the last letter changed to ce, attendant being a French word taken over into English without change. The best utilitarian way would be to divide every one of these words between the two consonants, and it would be the most scientific way, since it would give recognition of the real syllables in each instance. And this would apply in other cases as well. It would leave no exceptions, which otherwise are inevitable. Dividing attend-ance, correspond-ence, effect-ive, music-al, etc., would be simple enough, did we not have abundance, attentive, practical, etc., as exceptions; but as these last, being impossible to treat as made of two complete English elements, must be divided abundance, atten-tive, practi-cal, etc., it is better to recognize all such words as primitives coming entire from other languages (they are all really from Latin or as if from Latin), and not as English compounds, and divide always so as to have tive, dance, dence, cal, etc., and thus have real simplicity. The system here recommended would also be really scientific.

#### RULE OF THE FIT IN ORGANIZED LABOR.

Baltimore representatives of the intelligence of the American Federation of Labor have given a sharp and much-needed rebuke to those elements in the Federation of Labor who would use that organization for purposes foreign to the best interests of organized labor and threatening to disrupt it. At its last meeting the local Federation of Labor undertook to institute a boycott against certain candidates for political offices. The inspiration of this boycott was impudent and foolhardy, to say nothing about its being directly contrary to the policy of conservative, and, therefore, successful trades unions. The action of the federation was promptly repudiated by Baltimore Typographical Union, No. 12, which denounced it as a gross usurpation of authority, as inimical to the public welfare, and as incompatible with our theory of government. In its formal declaration, signed by Mr. W. J. Hanafin, president, and Mr. E. J. Burgan, secretary, the Typographical Union sketches the policy of common sense and Americanism, which, followed by certain trades unions, and especially the Typographical Union, have given them a position of well-deserved respect from the community and of practical usefulness to their membership, and compares their sensible activity in public affairs with pernicious practices of bodies which bring organized labor into disrepute among persons inclined to judge parts by the whole. It says:

There are central labor unions, we regret to say, that devote little or no time to such matters except when an election is pending. Then a surprising interest, born overnight—and the astounded members of the supporting unions are brazenly told they should, or must, vote for this candidate or against this party, and without adequate explanation of why they should heed the illegal and impudent "instruction." In such cities the "labor movement" is usually regarded as a synonym for "graft," and to be a "leader" in it is to be regarded as a political faker and highbinder by men of affairs. Loyalty to the principle of the solidarity of labor might compel the Typographical Union to affiliate with such a central body, while patiently hoping and working for better things. Meantime, rest assured it would protect the political rights of its members and do what it could to keep its escutcheon clean.

There are extremes of evil to which loyalty to the principle of solidarity of labor can not lead the men whose intelligence should dominate organized labor. Not many months ago,

when the American Federation of Labor attempted to force the Typographical Union of Chicago to violate its business contract, the International Typographical Union took a hand and promptly compelled Mr. Samuel Gompers, president of the Federation, to recede. The threat of withdrawal of the International Typographical Union from the American Federation of Labor was too portentous. Carried into effect, it would undoubtedly have wrecked the Federation. So, the lesson of the Baltimore Typographical Union will be beneficial if it is followed up by action, declaring that the principle of the solidarity of labor involves the rule of the fit in organized labor.—*Editorial in Manufacturers' Record, April 2, 1903.*



Photo by R. R. Sallows, Goderich, Ont.

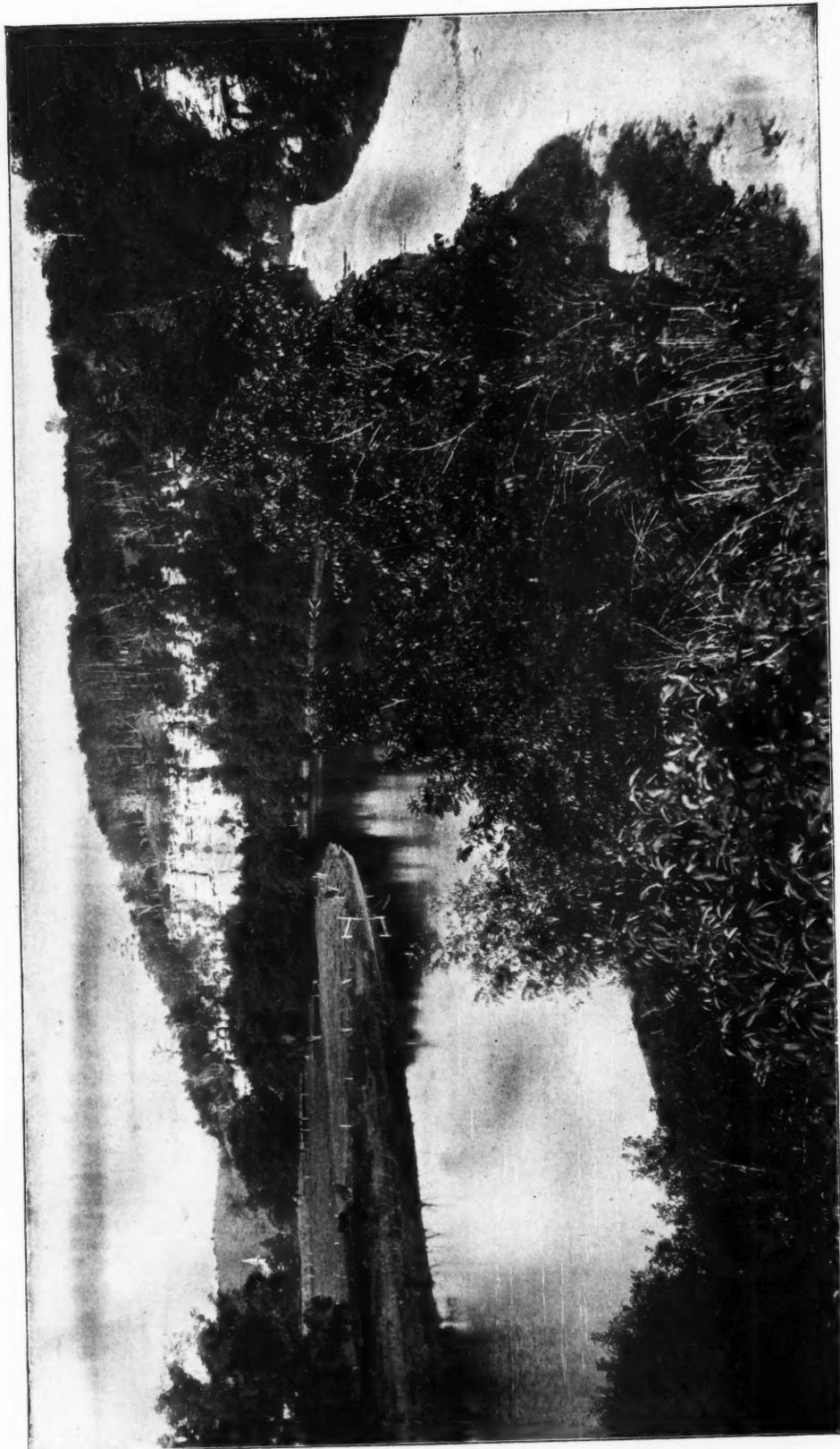
"DEVOTÉ."

#### THE EDITOR EXPLAINS.

In regard to the space we had last week which we were going to say a little to our taxpayers, we are sorry to say that the person which was, and did want to write it, has not shown up around here this week, and I, myself, would like to say, do not think I am to blame for I am not, some may think I done it just to fill up the space, as I had one man tell me already and I am pleased to know that he knows more about my business than I do, and if this party doubts it the least I wish he would come to my office and I will prove to him that he is in the wrong, now I don't want all of my readers to think I am relating to any of them, for the person I mean is not a reader of the paper.—*Vilas County (Wis.) Democrat.*

#### BEATING THE PRINTER IS BEATING YOURSELF.

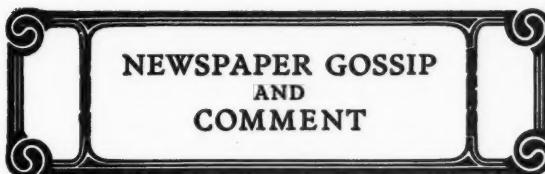
Beating the printer down to a price which insures the cheapest job he can turn out is one sure way of defeating the ends of advertising. The saving of \$10 on a piece of printing often costs the advertiser hundreds of dollars through the consequent loss of its effectiveness; but usually a paltry sparrow in the hands of such an advertiser is prized more highly than a carload of turkeys which might be had by releasing the small bird.—*Jed Scarboro.*



ON THE UPPER IOWA RIVER, NEAR DECORAH, IOWA.

On the Chicago, Milwaukee & St. Paul Railway.

Courtesy *Decorah-Posten*.



BY O. F. BYXBEE.

**Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbbee, 829 Madison avenue, Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, \$1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, \$1.

T. B. CUMLOW, Florence (Colo.) *Tribune*.—While your ads. show original ideas, you are inclined to overdo the panel effect. Two of your ads. are reproduced (Nos. 1 and 2), as they show originality. In No. 1 the arrangement of a few

**WALKER BROS.**  
LOBACH & BLOCK

Satisfaction is Our Watchword.  
Our store will be open Xmas until noon so that any goods not satisfactory may be exchanged

Linens, Handkerchiefs  
15c, 25c, 50c.

Silk Handkerchiefs  
25c, 50c, 75c, \$1.00

Slippers 75c to \$1

Suspenders ... 25c to \$1

**Gloves** In buying Gloves be sure to get the best. We have 15 dozen pairs of fine dress gloves in all new shades, either lined or unlined at \$1.25, \$1.50, \$1.75.

A Merry Christmas for All.

We want every one of our friends and patrons to accept our MERRY CHRISTMAS as a personal one. We wish it were possible for us to take each and every one by the hand and extend the compliments of the season. We can't do this—but we have a Merry Christmas Greeting for all.

Knit Caps from \$1.25 to \$10 each

Fine Shoes \$3.50, \$4 and \$5

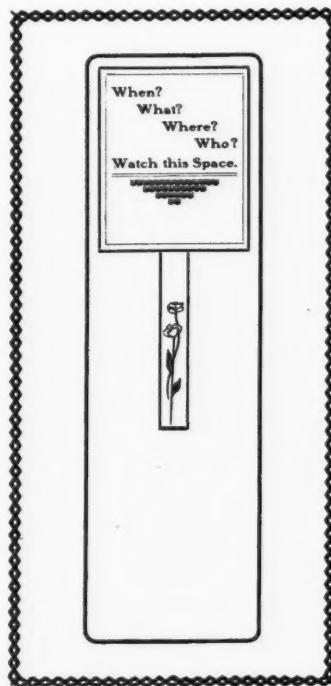
Dress Shirts \$1 to \$1.75

No. 1.

special articles is good, but it seems hardly necessary to use three rules around the two upper panels. No. 2 is something new in arrangement of wording. The type used is a little small.

ANTWERP's celebration in 1905 of the three hundredth anniversary of the publication of the first newspaper, which was referred to in THE INLAND PRINTER last month, is to take the

form of a universal exposition of printing and kindred arts, and it is proposed to invite the nations of the earth to participate, and bring their best samples of everything in any way pertaining to the art preservative. It is universally conceded that Abraham Verhoeven, of Antwerp, had the honor of



No. 2.

issuing the first regular newspaper in 1605. The old building in which he had his office is still standing and his type and presses have been preserved, forming the nucleus of an interesting museum which has been an attractive point of interest to tourists for years. Ten years after the appearance of Mr. Verhoeven's paper, in 1605, the first German newspaper appeared; the first newspaper in the Dutch language appeared in 1617; the first paper in the English language in 1622, and the first in the French language in 1631.

JOHN J. EMERICK, Wheeling, West Virginia.—The style of head used in the greater portion of the "Prosperity and Education Edition" of the *New Dominion* is well suited to the purpose, and is reproduced herewith (No. 3). One advantage

## The Court and Bar

Monongalia County Has Reason to be Proud of Each. Affairs of County Administered with Signal Ability. Bar is Made Up of a Magnificent Array of Talent and Legal Lore.

No. 3.

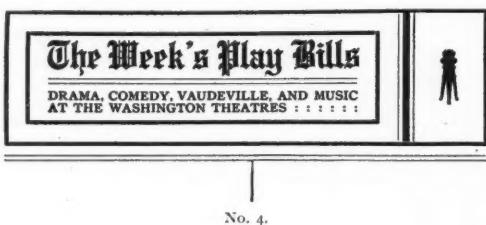
of a head of this kind is that no specific number of words or letters is required, as a line more or less will not interfere with its appearance. It was unfortunate that you did not have sufficient type to continue this style, as the other efforts were not so commendable.

FAIRPORT (N. Y.) *Herald*.—The only criticism of the *Herald* that I have to suggest is the failure to grade items of correspondence. There are many papers who do the same as you—grade very carefully several columns of local items, but allow correspondence to be neglected. It is much easier

to grade items which do not fill more than one-quarter or one-half a column, than it is to grade a full column of local items, and frequently two or three columns, yet the excuse usually given for not doing so is that it takes too much time.

*Bayfield County Press*, Bayfield, Wisconsin.—A neat paper throughout.

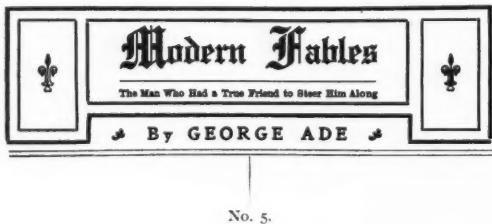
WILL B. SHAW, Washington (D. C.) *Post*.—Three of your best headings are reproduced herewith (Nos. 4, 5 and 6).



No. 4.

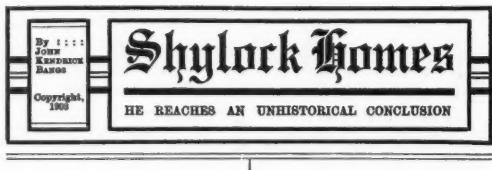
The placing of the author's name outside the panel in No. 5, in a measure destroys its artistic character.

MOUNT VICTORY (Ohio) *Observer*.—The *Observer* has recently improved rapidly in ad. display and make-up. The ten-point body type calls for larger cap. lines for double-heads than ten-point De Vinne condensed. Use twelve-point caps. for the first line and ten-point lower-case for the second part. The double-column box-heading, "Correspondence," would look better with the first line centered and a full-length parallel rule between the lines.



No. 5.

E. B. KAIN, Eureka (Cal.) *Herald*.—Your paper is a good example of an evening daily in a limited field. The whole paper is double-leaded and large single and double-column display heads are used throughout the eight six-column pages. Paid items should be eliminated from the column of "Personal and Local."



No. 6.

STANTON (Neb.) *Register*.—The more important items of news should be headed and run on the first page, and the short items kept all together on the fifth. This could easily be done if paid items were eliminated from these columns and run in a separate department on the fourth page.

*High School Reporter*, Hudson, New York.—The February number is much improved by the adoption of the suggestion made a few months ago.

A. HUMBLE, *Saline Citizen*, Marshall, Missouri.—In some instances you run the type too close to rules in your ads. This occurs in Rose & Buckner's ad., and in that of the Murray-Mills Clothing Company in the panel headed "Winter

Underwear." The crowding of the body matter of an ad. in this way often spoils the effect of proper display.

CERRO GORDO (Ill.) *New Era*.—The box-head, "Neighborhood News," is not in keeping with the otherwise neat typographical appearance of the *New Era*. A plain rule would be better than the border used, and the second part should be set in smaller type, caps. and lower-case.

SPARTANBURG (S. C.) *Journal*.—The display-heads in the *Journal* are not distinctive. Although there is an abundance of them on the first page, only the first lines of the three prin-

## THE RELIGIOUS LIFE.

Pope Leo XIII. Recommends  
Third Orders of St. Dominic and St. Francis.

## EXCELLENCE OF THE RELIGIOUS LIFE.

Origin and Growth of Monasticism  
Religious Life and Convent  
Life Not Identical.

No. 7.

cipal heads stand out. Three heads, similar to No. 7, referred to in the comment on the *Catholic Messenger*, with the others reduced to the ordinary double, is an advisable arrangement.

SALEM (N. J.) *Sunbeam*.—Grade items of correspondence and keep color and impression even. A few of the column rules do not show.

A PIANO, valued at \$400, is to be given by the Newton (Miss.) *Record* to the most popular young lady. Coupons are printed in the paper and are sold separately at the office and at one of the local drug stores for one cent each.

WOODSTOWN (N. J.) *Monitor-Register*.—A neat double-column panel head, "Happenings About Home," over the last two columns of the first page, would be an improvement. The display-head in the third column is more artistic than that in the first. Several ads., particularly the smaller ones, have too many display lines and too many faces of type.

## WILL BEGIN JUNE 1

Postoffice Department Orders Establishment of Free Delivery.

## PRELIMINARIES ALL SETTLED

The Postmaster Has Made the Necessary Certificate as to Street Signs and House Numbers—Two Carriers Will be Required—Examinations Soon.

No. 8.

IOWA CATHOLIC MESSANGER, Davenport, Iowa.—There is too little contrast in your display heads, one of which is reproduced (No. 7). A head of the style of No. 8, taken from the Livingston (Mont.) *Post*, would be better, although this goes slightly to the other extreme and uses type a little too small for the second and fourth parts. A better quality of paper would bring out the good points of the publication.

A. F. LEWIS, Fremont (N. C.) *Tribune*.—The ad. of Eddy Brothers (No. 9) is particularly well balanced, and a good

style of display for an ad. that appears alone on a page, or occasionally among others, but to follow this style extensively would give a page too much sameness. There are styles of display that might be used for every ad. on a page, but this is not one of them. The central panel is the most important feature of the ad. The rules might be a trifle lighter, as this would serve to bring out the type better.

# **EDDY BROS.**

No. 9.

FRED HARRIS, Charlotte (N. C.) *News*.—Your ads. are set in good taste and show good ideas. Do not be afraid of leaving a little white space now and then.

RATE CARD FOR A WEEKLY.—A. H. Seaman & Co., publishers of the *Eastchester Citizen-Bulletin*, Tuckahoe, New York, write as follows:

TUCKAHOE, NEW YORK, March 17, 1903.

*Mr. O. F. Byxbe, The Inland Printer Company:*

DEAR SIR,—Will you kindly send us some samples, or will you print in an early edition, what you consider a fair rate card for a newspaper of one thousand circulation in a country town five miles from New York city and three miles from two other small cities? Our rates are now per year, one inch, \$8; two inches, \$14; three inches, \$19. Also a rate card for a like paper under like conditions which has a flat rate of ten cents per inch, per issue, for ads. of five inches or larger, change of copy at advertiser's option.

Thanking you for your courtesy, we remain, Yours truly,

A. H. SEAMAN & CO.

You are getting a good rate for a paper of one thousand circulation, the prices you give ranging from 12 to 15 cents an inch. I have prepared a carefully graduated card, suitable

	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch .....	\$ .25	\$ .40	\$ .70	\$1.05	\$3.50	\$ 6.65
2 inches .....	.40	.70	1.30	3.50	6.65	12.75
4 " .....	.70	1.30	2.30	6.65	12.75	23.25
6 " .....	1.00	1.85	3.30	9.75	18.00	32.25
8 " .....	1.30	2.30	4.25	12.75	23.25	41.00
10 " .....	1.60	2.80	5.20	15.50	28.25	49.00
21½ " .....	3.00	5.55	10.75	29.75	52.00	90.00

for a weekly of your circulation, the prices running from 25 cents for one inch one time, down to about 8 cents an inch for a column by the year. By comparison you will find that the prices for all contracts for an equal number of inches are the same. As an example, eight inches three months,

four inches six months, and two inches one year, each calls for 104 inches of space, and the price in each case in \$12.75. For-a flat rate, or, more properly speaking, an inch rate, space to be used within one year, I would recommend the following:

Less than 50 inches.....	\$0 15
50 inches, and less than 100 inches.....	12
100 inches, and less than 500 inches.....	10
500 inches, and less than 1,000 inches.....	09
1,000 inches and over.....	08

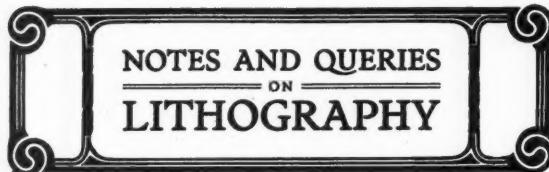
Publishers who have had experience with cards of this character find them much more satisfactory, principally because an advertiser can see some basis for the charges made, and are not subject to the arbitrary figures of the old-style card. If the inch rate suggested above is adopted, an advertiser using a column each issue for six months, or a half-column one year, would be entitled to the five-hundred-inch rate, and the one using a column every issue for a year would receive the one-thousand-inch rate. The two cards differ but slightly in the prices named for the various spaces.

ESTHERVILLE (Iowa) *Enterprise*.—Two or three display heads would improve the first page. "Railroad Items" and items of correspondence should be graded, and more prominent heads are needed on the latter.

*Phillips County Post*, Phillipsburg, Kansas.—The first page of the *Post* is reproduced herewith, as it demonstrates what a paper can do in the way of correspondence in the short space of three months. Here is an example also to those papers with two or three columns of correspondence who consider it too much work to grade the items. Kirwin's

# **PHILLIPS COUNTY POST.**

reader disfigures the first column, and it would be better to use a display letter for headings, and also a larger box heading, which might be set to cover two columns. Where a weekly has not enough important news matters to run display heads over single items for the first page, it would be difficult to devise a more desirable make-up than that of the *Post*.



BY E. F. WAGNER.

**Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to Lithographic Department, The Inland Printer, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.—George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. \$2.

LITHOGRAPHIC SPECIMENS.—Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, \$1.50. American Commercial Specimens, second and third series, \$3.50 each. Modern Alphabets, \$3.50.

Owing to scarcity of space we must allow a number of communications to wait for answers in the July issue.

RETOUCHING PHOTOGRAPHS FOR PHOTOLITHOGRAPHY.—Before retouching photographs having a high degree of gloss, rub over a solution of beaten white of egg, having decanted the liquid and added a few drops of ammonia; keep solution well corked. Glycerin rubbed over the surface of the photo does well too.

COATING FOR PHOTOGRAPHIC REDUCING OR ENLARGING MACHINES.—Take 625 grains cremnitz white, 116 $\frac{3}{4}$  grains glue and 100 grains syrup, coat the rubber before making the impression, using a brush. In order to assist the rubber to leave the stone easily, warm water should be used after the transfer is pulled through.

WAX FOR GOLD LEAF OR BRONZE PRINTING.—In order to secure a good hold upon a coated or porous paper of the gold size, which, in turn, is to hold the metal fast during the later dusting operation, the printer should keep at hand some beeswax to which has been added, by fusion, some venice turpentine, giving it a soft, sticky consistency. Of this enough should be added to the size to answer the requirements of the special case at hand.

PRINTING-INK WITH AN EXTRA HIGH BRILLIANT GLOSS.—P. M., Providence, Rhode Island, sends proof of a label with lettering showing up with a brilliant, glossy face, and asks: "How can I get some ink with which to print work with the same effect as this sample?" *Answer.*—The work shown here has not been printed with such a luster at one impression, but a solid gloss ink was used first, and over this first impression another one was made, in close register, with a gloss varnish. This latter impression has given the polished effect to the work.

REVERSE OR WHITE TO BLACK TRANSFERS.—A subscriber, St. Paul, Minnesota, writes: "Will you please answer the following questions in the next issue of THE INLAND PRINTER: How can I make a clear, sharp reverse transfer from black to white, and white to black; also, what is the best treatment to give a transfer before rubbing up to prevent dirt coming up?" *Answer.*—Make an impression with ordinary printing-ink on transfer paper, pull this over on a well-prepared litho. stone, dust over the transfer with finest gold lining (bronze), then cover the whole work with fresh soapy touche; when dry, clean off, roll up with stiff ink, and the transferred parts will appear white. To keep a transfer clean, add a little gall extract to the gum, when giving the first preparation, before rubbing it up.

VARIOUS DESIGNATIONS FOR PHOTOLITHO. PROCESSES.—N. G. Norwood, Massachusetts, writes: "Would you be kind

enough to give me some information regarding 'process-work,' especially what is known as 'Photo Stone,' in your next issue of THE INLAND PRINTER? I would like, if it is at all possible, to secure some samples of the same, and information as to where and how I can secure them." *Answer.*—Photo stone, ink photo, photolitho.—is one of those numerous processes recently springing up which are more or less identical with and based on the printing of a photo glass negative upon a sensitized stone, or making that print upon sensitized paper. The variations occur in the method of cutting the shadows into screens, dots or grains. One inventor has an emulsion which produces the grain, another grains the stone, another produces the grain upon the transfer paper, etc. There are some samples of this work in the Penrose Pictorial Annual for 1903, page 100. And we have no doubt that the prominent photoengraving establishments advertising monthly in THE INLAND PRINTER will also furnish samples.

SURFACE OR LITHOGRAPHIC PRINTING UPON THE GORDON, UNIVERSAL, HARRIS OR OTHER POWER TYPOGRAPHIC PRESS.—We have a letter from a letterpress printer asking, "Why a transfer, made upon zinc, and dampened in the usual lithographic method, could not be placed in the ordinary press and printed from?" We will say in answer that, if you take a type press, furnish it with leather rollers and a suitable damping system and let a lithographic pressman, with the use of a varnish-ground or lithographic ink, experiment with it, he can print with fair results. Still, it is hardly worth while to change the press so radically, for we have now upon the market an ink which does not require damping of a surface-printing plate in order to print lithographically. They are the so-called "hygroscopic" inks. They are coming in use with lithographic printers, and will enable them to print almost as rapidly as the type printer; finally, the latter must not forget, in contemplating flat-surface printing, that it requires more skill and watchfulness, and a more delicately constructed press, than is customary to use for printing from type or raised surfaces.

NEW EFFORTS FOR APPROPRIATE STYLES IN LETTERING.—A revival of the letterer's art is evidently in progress. Many demands are made for proper models, and what is most significant is that most of the rot already published on this subject is cast aside by up-to-date hands; pure classic styles and accessories are wanted as samples. The gingerbread and namby-pamby curlicues of a degenerated taste are condemned, and pure, direct simplicity is coming to the front. For the engraver on steel, copper or stone, the McLees specimens, strict and pure, are still the ruling guide, especially for script, as they are found in "Spencerian Compendium" (price \$6), The Inland Printer Company. But for a freer and more artistic conception of art lettering we find that we can not go beyond the classic, so we find in "Letters and Lettering" (price \$2), The Inland Printer Company, that the foremost letterers of to-day study the old Roman conceptions found on coins, monuments, and the inscriptions of antiquity. Of course, there is an endless amount of material that does not want a plain address or stern and severe expression; in fact, demands a more lively, playful, unchecked realism.

OFFSETS ON STONE FOR COLORWORK.—J. C., Boston, Massachusetts, writes: "Can gum arabic be mixed with lithographic printing-ink for the purpose of making an offset hold less firmly upon a litho. stone for pen or crayon work. I have had some trouble of late with my offsets adhering so well to the stone that these lines would come up with the rest of the work, and would cause no end of trouble in cleaning them away. Any information, how to avoid the trouble, will be thankfully received." *Answer.*—There should be no trouble in this direction if the impression, immediately after having been made with ordinary printing-ink, is well dusted over with finely powdered red chalk or milori blue, then tapped briskly on the

back, to free it from the superfluous dust, and laid down upon the stone. As soon as the spirits of turpentine, with which the surface is first washed over, has dried, it should be pulled through. The trouble in your case may be that either the turpentine is still standing upon the face of stone when offset is pulled through, which, of course, would press some of the ink through the powder, and cause a transfer, or, perhaps, the dusting is not sufficient to cover the ink of the impression. Of course, gum can be mixed with an impression and an offset be made without dusting on powder, but in all such cases no varnish should be mixed and terra de sienna should be used instead of black ink, and a touch of gum added thereto.

**WHAT IS "LITHOGRAVURE," "LITHOTYPE," "TYPOLITHOGRAPHY," "CEREOGRAPHY," "PHOTOENGRAVING," ETC.—**In answer to communications relating to imitations of lithographed commercial work, printed upon the type press, from raised zinc or copper plate (asking how this work is done), we will say that any kind of intaglio engraving executed upon stone, copper or steel plate can be transferred by a good lithographic transerrer, upon a finely polished zinc or copper plate, and then etched high by a good photo processengraver, so that it can be printed by an expert type printer, upon a Gordon or Universal press, and the result is called "lithogravure." As to "lithotype," "typolithography," etc., any person conversant with the engraving methods practiced to-day in the graphic arts can tell how the respective proof or impressions has been made. Another class of engraving which comes close to this work is "cereotype" and "photoengraving." The former is done on a wax coating, spread upon a polished steel plate. Hand or machine engraving upon the wax enables the electro-type to form off the work, and obtain a superior typographic printing-plate, resembling lithoengraving closely, if well printed. The latter is undoubtedly the cheapest of all the typoengraving processes, and in the reproduction by photo-chemo manipulation of an enlarged drawing, where ruled shades, clouding, stippled tints, etc., are executed by means of the "benday" shading films, ruled papers, shading pads and stumps, or areograph, there is a great field still awaiting development on these lines.

**IS THE GOTHIC STYLE OF ORNAMENTATION A BASIC OR GENERIC ONE?—**P. B., litho. apprentice, New York, writes: "Would you decide a dispute between myself and a Cooper Institute art student, regarding the Gothic style of ornamentation. Is it a classic, or admitted style, or is it a hodge-podge made up of other old styles. *Answer.*—The Gothic is a distinct order of architecture, which was peculiar to the Middle Ages. It developed in direct line from the Romanesque, its predecessor, which, in turn, descended from the Mohammedan and Byzantine orders. Its peculiarity consists in the rich sculptural, ornamental and figurative symbolical decoration of exteriors and walls; grand domes, portals, windows, galleries, etc. In the interiors, color was added to the plastic elements, which exerted itself powerfully, especially through the colored glass, and created an air of religious awe. The most characteristic feature of this order or style is the pointed arch, and it is exclusive in its crossed vaults, unique pillars and its free, spirited, daring lines, based on the most exact and deliberate calculation. It is eminently the style combining roaming imagination with sound common sense. Its original home was France. To its highest development it progressed in Germany, encouraged through the high spiritual life of the people, and the consequent erection of monumental structures. Its influence extended to the humblest home, had its effect upon the arts and industries, and extended itself to lettering, from which we have to-day the Gothic or "Old English" style, which expresses the character peculiar to this order. Of course, among all the respective nations which took up the style, it received certain modifications, tending very often to lose the thoughtful, severe and elevating spirit, by absorbing the different characteristics of the nation-

ality concerned; but, as in the case of England, it received its very highest development in sculpture, by its close imitation of still and animated life throughout its decorative elements. The countries which adapted this style of architecture and ornamentation were in their order, France, Germany, then Netherlands, England, Italy, Spain and Portugal, Scandinavia, Poland and Hungary. The latter days of the Gothic style are marked by a greater and more predominating antique element. Especially in Italy, the severe and strict order of Gothic architecture never took deep root, for, during the first part of the fifteenth century, the peculiarity of the Gothic order was abandoned and the round arch was reinstated; so also in other countries a gradual adaptation of purely antique forms was acquired, which, in due course of time, brought a new style, called the Renaissance (new birth), developed to its highest perfection in Italy and France.

**WHERE IS THE PORCELAIN PAINTER'S ART?**—J. M. P., Philadelphia, Pennsylvania, writes: "For many years I had been employed in various parts of Europe and this country, in painting upon porcelain, tiles, glass, etc. I see how, gradually, this artistic profession is dying a mendicant's death, and mechanical printing processes are the cause of it. Commercial progress has reduced this noble profession to a mere trade, with the final result that the lithographer, who now has cheapened this line beyond all reason, will finally destroy the little remaining value still left to us; for the price of original sketches has so depreciated that a self-respecting artist can not even make a living in that line. Is it true that all those who are sketching for lithographers are poorly paid? *Answer.*—For the few, our advancement in all fields of art and industry has been often detrimental, but it has been of great advantage to the many. Commercialism has its inning in this age; it is spreading knowledge and art among the masses, but we can not see how it should injure the progressive man in any art or profession. Although thousands and millions of articles are turned out to-day, to every one of former times, still there is always that relative distinction of merit. Those who want a superior thing will always employ the highest skill and will seek *individuality* in commercial art. Industry controls the arts to-day. Art and knowledge are accessible to the many, and not, as in former ages, the exclusive property of a chosen few. It is true poor sketches have become a drug upon the market, but whosoever has still something good to offer gets his price. Let any one try this experiment, to go out in search of something really good in the art line, and we guarantee his search will not be rewarded with success very quickly. We can not devote any space to a discussion of economic questions, as those matters are provided for by others.

#### ADVERTISING SUGGESTION.



"FAR FROM HOME."

Reproduced from engraving by W. Wellstood, from painting by E. Bosch.

### MY PRACTICAL EXPERIENCE WITH ALUMINUM AS A PERFECT SUBSTITUTE FOR THE LITHOGRAPHIC STONE.\*

No metal, both as regards its low price as well as its physical properties, is so well adapted to replace the lithographic stone for flat printing as aluminum.

According to the last price-list of the *Aluminum Aktien Gesellschaft*, of Berlin, the price of the sheets of 0, 6 m.m., and 0, 5 m.m., thickness, which are the only ones suitable for flat printing, is marks 3.15 (79 cents) or 3.35 (84 cents) per kilogram. Aluminum being known to be very light, such sheets only weigh 1.62 or 1.32 kilograms, hence they are worth marks 5.42 (\$1.35) or 4.52 (\$1.10) per square meter. The sheets are furnished in the size 50 c.m. x 200 c.m., but any greater width may be obtained at a slight advance. For chromo-lithographic work, as a rule, plates of 25 x 33 c.m. are used, hence such a plate (twelve plates from the above-named sheet) costs about mark .40 (10 cents) to .45 (12 cents), while the lithographic stone is worth mark 1.80 (45 cents), II quality and yellow, to marks 3 (75 cents); hence, aluminum is four to seven times cheaper. Still more advantageous are the differences in price for larger sizes, so that for machine sheets, 1 meter wide and 1.20 meters long, it amounts to the fiftieth or hundredth part of the same size in stone.

Any aluminum of whatsoever manufacture is equally adapted to take the place of the stone, but soft and not hard aluminum should be used for lithographic printing.

Outside of the slight weight and low price, there are other features of great importance for lithographic establishments. While heretofore large storerooms—for large plants, even the entire cellarage—were necessary for the hundreds of designed lithographic plates, only a portfolio is now needed for a job of 12 to 15 plates, and a closet of moderate dimensions now contains the same lithographic productions as formerly the entire cellar vaults, aside from the fact that only one-quarter of the capital is tied up as compared with former years. Equivalent to the advantage of aluminum as regards light weight and price, as mentioned above, are its physical properties; the latter, in fact, are precisely the ones that fit it as a substitute for the stone.

Aluminum is violently attacked with the formation of blisters (generation of hydrogen), by alkalies, such as soda lye, and by chlorids.

In order to print from aluminum, the design, which is to impart ink to the paper, as well as the places which form the whites in printing, should be given attention. The new process is based upon the following fundamental principle:

Every substance on aluminum as design or transfer must be able to adhere and resist a weak lye; the white places must likewise be capable of withstanding the same lye, and the whole must offer resistance to a subsequent treatment with medium-strength nitric acid, mixed with phosphoric or tartaric or citric acid, without the design or the transfer suffering thereby.

According to this principle the following process has been found valuable in practice. Neither the former lithographic ink nor the transfer ink can be used, for lack of resistive powers; only shellac, asphalt and copal can be employed, and these substances can not be used as they are, but have to be worked up into suitable drawing materials.

(1) Drawing. For this purpose use aginous ammoniacal shellac solution. The solution, however, must not be too concentrated; it must flow like writing ink from the pen, and, since the solution possesses only faintly reddish color, it is dyed sufficiently with an ammoniacal solution of *carmin nacarat*, so that every fine line and point are visible. A black dye stuff may also be employed, but carmin has been found reliable.

\*Translated from the German of Ernest Rebatter in *Neueste Erfindungen und Erfahrungen*.

Before commencing to draw on the aluminum plate, the latter must be cleaned, even if new. This is accomplished in a simple manner by rubbing it down in all directions with pumice stone and water; the pumice stone, however, must not leave any deep scratches, hence must be rather soft. Next the plate is scraped with Shumacher's pumice stone, soft, on a wad. It is then gone over again in all directions until the surface appears even and without scratches and is sufficiently clean, which will be the case in five minutes; rinse the plate with plenty of clean water, remove the superfluous water with a clean, soft rag, and dry. Other preparations are unnecessary, and even impedimental; all that is required is a clean, dry plate, free from dirt, and, since no trace of grease must get on it during the drawing, the use of an arm-rest is imperative. The design is seldom made free-hand, but on a tracing or transfer. For tracing, use thin white paper, rough on one side, on which side apply milior blue ground with water, dry, trace with hard lead or pouncing needle; the tracing is very distinct, likewise the transfer. Both are easy to draw on with the red ink, which is very visible; surface should not be laid on thick, but as uniformly as possible; when the ink is dry on the plate, it should be glossy; portions of a surface which are too dull may be gone over again and evened out after the drying.

The finished side of the design is now laid, face up, with the other empty side upon a wire net, under which there is a spirit or gas flame, which practically spreads beneath the whole plate; this arrangement can be quickly made with little expense. The plate is left to remain until the red color of the design is changed into a deep pale brown (yellowish brown); if left longer over the flame, the design turns yet browner to black and still remains serviceable.

If there are several plates, they are burnt in rotation and put away to cool, the hot plate being, of course, seized with a pair of tongs. When firing the third plate the first will already have cooled; the burning process requires less time than the perusal of this passage. No untoward event need be feared; aluminum melts only at 700 degrees C., its expansion is also very slight, and it contracts so exactly upon cooling that it is sure to fit.

When the plates are cool, go over them with a cotton wad with iron handle, saturated in lye of 20 to 30 per cent (it does not dissolve therein, hence can be used for some time), until a slight formation of blisters takes place; rinse with water, wipe dry with rags and treat with a mixture of nitric acid with phosphoric acid or tartaric or citric acid, so-called etching liquid, but without admixture of gum arabic; remove moisture with rags.

The pouncing (blue) and the transfer have disappeared and the design stands clearly on the light aluminum; the plate while still moist is reënforced with asphalt dissolved in oil of turpentine (syrup consistency), rubbed, rinsed, dried with rags and heat, and burned again as before, until the generation of white smoke diminishes somewhat. When cool, treat with the above-named etching liquid and print.

The whole manipulation, though appearing intricate at first glance, proceeds in a surprisingly short space of time, quicker than does with the stone, the etching with acid and gum, the drying of this mixture without artificial heat and removal of same, which requires much time in the case of the stone.

Any spots of dirt, etc., which might appear during the printing from a drying of the plate, will disappear at once upon wiping with very diluted nitric acid or etching solution. The design is indestructible and resists even the strongest lye and acid.

(2) Transfer. Owing to the fact that aluminum combines readily with fat, it would be impossible to make a transfer that fulfills all the requirements, for it should not be perceptible lying under ink surfaces and disappear, without a trace, from white blank places. Such a serviceable transfer is produced as follows: Non-saponifiable fats, such as cetaceum, vaselin,

balsamum, copaival, are melted with sufficient coloring matter, black or brown, into a salve-like mass. The transfer made with this by means of a very clean roller or pad from which all former grease or ink has been removed should look strong and rich and the smallest detail should show in the finest outline. With aluminum plates the contour plate may be designed right-handed, and the transfer made direct from this, by laying the empty plate on and drawing through the press without using paper for transferring as with stone. When the transfer is on the plate, the latter is burned until the fat becomes decomposed, i. e., until a light generation of light smoke ensues, which will not take long. The plate when cooled is prepared ready for drawing, without rubbing.

(3) Corrections. (a) To take away something, use a flat scraper; the finest line or entire network of lines remain and are printed as they are scraped; larger surfaces are removed with pumice stone.

(b) Additions are made after the etched plate has been rinsed with water, treated a short time with very weak lye, rinsed off again and dried; treated with the shellac ink in adding the new design. Here, too, aluminum has an advantage over the stone in that any number of corrections can be made on the same place by alternately adding and taking away.

(4) Besides, I will make known an excellent acid remover for etched plates. Take any chlorin salt, no matter which, in feeble solution (take cupric chlorid, water-soluble, dissolve in enough water so that the solution appears bluish-green), add finely pulverized tungstic anhydrid, shake and apply on the place to be de-acidified, wipe off after a short time with a moist rag, dry and draw; further treatment as for 1. The tungstic acid acts only indirectly, but is indispensable; without it there is no efficacious de-acidification; it takes on a dirty green shade owing to resulting bi-tungstate and can be gathered again in the case of large plates and put back into the acid-remover, where it is again reduced to acid.

(5) Transfer ink for aluminum has to be incorporated with copal varnish in oil and asphalt in such a way that the transfer remains sharp, does not broaden out, and, after the burning, resists the lye and etching solution. For this operation, very weak lye may be used and the plate re-enforced with asphalt, as described under 1, and given further treatment.

(6) For autography the writing or design should be written with shellac ink on coated transfer paper; then dry, lay with the text downward on the aluminum plate; next it is treated with a hot flatiron or by means of a hot rolling-machine in such a manner that the writing or design adheres, through the heat, to the plate. The paper of the design may turn brown. It is removed by the subsequent treatment with lye and etching agent.

(7) For half-tones, like with copper engravings, any desired half-tone, from white to black, may be obtained by dusting the plate, after stopping-out the blank place, with zinc white and gum arabic, light fusion of the asphalt particles, and further uncovering, sprinkling and so on. The dusting is done in a sprinkling-box, two meters in height. When the plate is sprinkled with the dust until ready, slightly warmed every time until the powder adheres and the layer removed with water, it should be further treated, after being strongly burned.

(8) For autotypy, white of egg and potassium bichromate is poured over the plate, as with zinc plates; dry in the dark, expose under the negative in the printing-frame; then pour a light, diluted asphalt solution over it, dry in the dark and develop in the water bath, burn in and treat further as under 1.

(9) Asphalt process. The place of the albumen is taken by the sensitive asphalt solution; after the exposure develop the plate, burn in the resulting picture and further treat as for 1. For this operation the aluminum plates are, before applying the asphalt, slightly roughened by means of the sand blast or mechanically grained like the stone.

(10) For engraving a gum layer is mixed with zinc white, black and glycerin, spread thinly and evenly over the aluminum plate. Trace with blue and engrave flat; large ones remaining white are finely outlined (after development of the plate, since they have to appear black in the impression, they are filled up with shellac ink). After completing the design, brush over with thin asphalt solution, dry, and develop in water. The engraving now consists of asphaltum; after filling up full places with ink, burn in and treat as described for 1.

(11) Storing designed or printed plates. The same, after being treated as described under paragraph 1, are washed, dried and kept in portfolios. For subsequent use they are merely treated with feeble lye and etching-agent, and are then ready for printing. They do not have to be gummed.

(12) To use worn-out plates again. If plates are worn-out from printing or are not to be used any more, they should be ground off with pumice stone and treated like new ones. This work requires two hours for a stone, but only one and one-half hours for aluminum. An aluminum plate can be used over again at least fifty times, so that in this respect, too, aluminum plates pay for themselves.

(13) The plates are held to the support by the application of copal varnish in oil thinned with a little turpentine oil, spread out thinly on the underlay—then lay the plate, with the design downward, on the support. When the varnish is still "tacky," draw through the press and the plate will adhere steadily.

If I should have succeeded in contributing to the development and increased use of aluminum by these methods, I shall be satisfied, and trust that general practice will lead to still more brilliant results.

#### ADVERTISING SUGGESTION.



CONVALESCENT.

Reproduced from engraving by J. King, from painting by Meyer V. Bremen.

#### MORE INSTRUCTIVE THAN THE BOSS.

My young men can not get along without THE INLAND PRINTER in the office. They declare they learn more from the study of it than they do from the boss (myself), who thought he was a printer over twenty years ago. It pleases and interests the boys, so we must have it.—A. J. Deal, the "Herald," Fairport, New York.

#### REMEMBER JEHURUN.

"Don't kick agin the pricks; ef you set down on a board with a tack in it, the harder you set the more tack you git, an' that's the way with life; it's full o' tacks, an' don't you forget it."—From "The Substitute," Harper's.

**PROCESS  
ENGRAVING  
NOTES AND QUERIES**

BY S. H. HORGAN.

**In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

PRACTICAL HALF-TONE AND TRICOLOR ENGRAVING.—By A. C. Austin. This is one of the latest books on processwork. Cloth, \$2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.—By Carl Schraubstdatter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S.M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

PENROSE'S PICTORIAL ANNUAL, 1902-1903. The "Process Year Book." For those having a copy of previous editions no description is necessary. This latest book is better, if possible, than the others. \$1.50.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

How fine a screen can be used for half-tones to stereotype for perfecting presses? *Answer.*—In my own practice I use a 60-line screen for that purpose, though some papers use as fine as 75 lines to the inch. How generally is the enamel process used for line plates? *Answer.*—The enamel method is seldom used for line engraving. Is there any better mordant for zinc than nitric acid? One that is not quite so fierce on the enamel? *Answer.*—I have not found a better mordant for zinc than nitric acid. I use it daily, but add to each fresh acid bath for a 14 by 17 zinc plate about an ounce of common fish glue. I find that overcomes that "fierce" action that you complain of.

OWNERSHIP OF THE RETOUCHED PHOTOGRAPH FOR PROCESS-WORK.—Walter Jones, London, England, wants to know the custom in this country regarding the ownership of the photograph after the process artist has adapted it for reproduction. He holds that it is hardly fair to return it to the customer, who may afterward hand it to a rival shop, which then gets the advantage of the first artist's work. *Answer.*—In this country it is customary to charge the customer for the time taken by the artist to retouch the photograph. As the photograph was the customer's property and he pays for the artist's work on it, the retouched photograph belongs to him. Some engravers

use this expedient: The customer is told that the photograph needs retouching, but they will remove it before returning it to him. They then retouch it with thick water-color and soluble black ink. After the half-tone is made, and before returning it, all the retouching is washed off with water and a clean, soft sponge.

A FEW QUERIES AND ANSWERS.—Arthur B. Cross, Concord, New Hampshire, sends the following queries: What is there that can be used for resist on zinc and copper that can be used in a ruling pen? Something with which I can touch up lines or put borders on half-tone plates? *Answer.*—Take a small glass mortar and pestle, put into it a piece of etcher's transfer ink, about the size of a lima bean, pour on it a little thin asphaltum varnish, grind with the pestle until the ink is dissolved; if it is still too thick add a few drops of spirits of turpentine until you get a solution of the proper consistency to flow nicely in the ruling-pen. Each time you use it, drops of turpentine must be stirred in to make up for evaporation of the spirits.

PROCESSWORK IN JAPAN.—From K. Ogawa & Co., Tokio, Japan, has been received two albums, one containing half-tones and the other colored collotypes. They both exhibit the adaptability of the Japanese artisan to processwork of all kinds. The half-tones were made with a 133-line screen and show artistic retouching of the photograph in the first place, careful and clean etching, and finally, skilful engraving and burnishing on the half-tones afterward. The tinting of the collotypes is so delicately done that it is difficult to determine just how it is accomplished. It would appear as if the graded blues of the sky, greens of the foliage and buff tints of the timber and roads were laid on with a sponge and stencil, while the brighter colors were put on with a brush. The charm of it all is its delicacy. Not a harsh black, white or tint to be found in any portion of the work. This firm also makes photographs. Their circular announces the following in English—the italics are ours: "We pay special attention to furnish the photographs at less time for travelers but will not make the best photographs if it is in a hurry. We take pictures in out-door, if desired, but customers will pay extra account."

FINISHING HALF-TONES.—A. R. B., Chattanooga, Tennessee, writes: "I am a half-tone finisher and my ambition is to get to the top of my profession, if possible. Is there any department of THE INLAND PRINTER in which proofs of my work might be criticized? Are there any books on this part of the business? What are the names of the most reliable dealers in gravers, burnishers and other tools that I should have? Where can I get full information regarding photoengravers' unions in St. Louis and Chicago? *Answer.*—Proofs might be sent to this department for criticism, though an expert opinion could not be given without seeing the original copy. Satisfy your foreman, the proprietor and the customer, and your work will be all right. There are no books that will help you. Study with your engraver's glass all the half-tones you find in the first-class catalogues and magazines that you can get hold of. Write to the Wesel Manufacturing Company, 82-84 Fulton street, New York, about engraving tools. Write to Theodore Warmbold, 1512 St. Louis avenue, St. Louis, and William Louis Elliott, 182 Dearborn street, Chicago, the union secretaries in these cities.

COLOR SCREENS AND TRICHROMATIC INKS.—Dr. Henry E. Kock, Cincinnati, has this to say in *Penrose's Pictorial Annual* as to the chief source of failure in three-color work: "The color screens, though true, are not complementary to the printing-inks, or, conversely taken, the true screens must be made, taking the inks as a standard; that is, if the photographer had made his plates for certain proved printing-inks, all his worry would have been obviated. It is quite true that the manufacturers of trichromatic printing-inks try to make their inks stand the spectroscopic test, and many succeed; but when it comes to making filters, also spectroscopically true,

we find that the two are not always complementary, and hence the failure to get the correct color values in the finished picture. In America, we have now succeeded in getting the identical colors from the printing-ink manufacturers that they use in their trichromatic inks, and with these the photographer makes his filters, tries them spectroscopically, and also proves them to be complementary to the ink to be used on the plates. After the three negatives have been made, and from these the printing-plates, the latter are proved up with the firm's inks, the dyes of which were used in the color screens (filters), and then staged and reetched as needs be."

**REGARDING COPY FOR HALF-TONE REPRODUCTION.**—The Arthur Cox Illustrating Company, Limited, Birmingham, England, sent out the following hints as to copy: Always send the best copy obtainable for reproduction. A P. O. P. silver print is always better than a bromid, providing it is properly toned. Silver prints should be left slightly on the brown side when toning; if toned too far into the blue-gray tones they copy badly. Never fold or crease a print or drawing that has to be reproduced. Never write on the back of an unmounted photograph with a hard pencil or pen. If it is necessary to write on the back of an unmounted photograph, use a soft pencil, and write very lightly, otherwise there is a liability of damaging the front by causing indentations on the back; therefore, anything written on the back shows raised on the front, and generally appears on the finished block. Never mark on the surface of a print or drawing to indicate

and the whole carefully filtered. After the plate is coated, whirl as usual, dry and burn to a brown color. When cool, sprinkle turpentine over the plate and rub vigorously with a pledge of cotton wool, when the ink lines will come away, carrying the overlaying enamel, leaving the metal bare where the lines were. The accompanying illustrations were made in that way. Both printed and developed as usual, the one etched, the other reversed, as described above, before etching. He adds the following hints: The plate should only be lightly inked. It has been suggested to me that in order to make quite sure that the enamel shall flow easily over the inked lines, and not miss any fine detail, the image should, after developing and drying, be dusted over with fine powdered graphite. I find this answers well. Also, in order to make quite sure the metal is clean, so that the enamel takes well, the plate may be given a slight etch in a one per cent nitric acid bath. The enamel should be allowed to dry gradually before burning in, as otherwise it is liable to crack. Other enamel solutions would do, but few resist nitric acid so well. It is better to burn but lightly, before cleansing out with turps, and after, to burn in again to a deeper brown color.

**THE CONFUSION OF WEIGHTS AND MEASURES.**—“Information Wanted,” Chicago, writes: “On questioning our photographers the other day as to the number of grains in an ounce of nitrate of silver, I found they were all mixed up, as to whether silver was sold by troy, apothecaries’ or avoirdupois weight. In fact, they could not tell me whether the weights



CUT ETCHED FROM PRINT DIRECT.



CUT ETCHED FROM REVERSE.

necessary alterations; always lay a piece of tracing-paper over and mark all corrections, etc., on that. When sending unmounted photographs through post, put a stout piece of paper or card on either side, the same size or a little larger than the print; it will prevent folding in transit, and be a protection from the postoffice obliterating stamp.

**AN INTAGLIO ENGRAVING FROM A LINE DRAWING.**—Mr. A. J. Newton suggests in the *Process Photogram* a method of engraving intaglio from a negative, or engraving in relief from a positive. He finds it to work excellently in practice. It should prove valuable to intaglio engravers or the makers of intaglio blocks for embossing purposes. Here is his description of his process: An ordinary line negative can be printed in the usual way with bichromated albumen on zinc, rolled up with transfer ink, developed and dried, and flowed with the enamel solution (dry enamel formula from Austin’s *Practical Half-tone*):

NO. 1.

Rock candy .....	1 1/4	ounces
Bichromate of ammonia.....	1/2	ounce
Water .....	4	ounces

NO. 2.

Albumen .....	3	ounces
Water .....	4	ounces

NO. 3.

Chromic acid .....	80	grains
Water .....	1	ounce
Ammonia (aqua) 880.....	1 1/2	drams

Mix these separately as indicated above, then add No. 1 to No. 2, and stir thoroughly, after which No. 3 is to be added

they used in compounding their formulæ were apothecaries’ or avoirdupois. I have gotten them into a state of confusion most confounded over this question of weights. Will you kindly throw some light on the subject, as I think it is one most important to photoengravers and their employers.” *Answer.*—This most confusing subject will, without doubt, be settled by the introduction of the metric system of weights and measures. A bill with that purpose is now before Congress, which will pass next winter, and then all formulæ will be given in this department in the metric system. The tables of weights and measures will be found in any arithmetic, still just how they are applied to photoengravers’ use does need explanation. The reason why photographers could not answer the question of the number of grains in an ounce of nitrate of silver is this: An ounce of metallic silver contains 480 grains, while an ounce of nitrate of silver weighs only 437½ grains. Metallic silver is sold by troy weight, while nitrate of silver is sold by avoirdupois weight. What further mixes up the matter so badly is, that all solid chemicals are sold by avoirdupois weight, while most photographic formulæ are written in apothecaries’ weight. For instance: A photographer buys negative cotton in ounce boxes to make collodion; each box contains but 437½ grains (troy), while his formula calls for 480 grains, an apothecaries’ ounce. He buys, however, 16 ounces or 7,000 grains in a pound, while his formula calls for but 12 ounces or 5,760 grains. Another fact which the photographer often forgets is, that in fluid measure, the United States pint contains 16 ounces, while the British pint calls for 20 ounces. The above constitute the most important things to be remembered in mixing chemicals.

**NOTES AND QUERIES  
ON MACHINE  
COMPOSITION**

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Querles received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 120-130 Sherman street, Chicago.

**SPECIAL NOTICE.—** Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employees. Employers are invited to call upon us for competent men in these occupations. Blanks will be sent on request. List furnished free to employers. Address Machine Composition Department, The Inland Printer, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

**FACSIMILE SIMPLEX KEYBOARDS.**—Printed on heavy ledger paper. 15 cents.

**THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.**—By Frank Evans, Linotype machinist. \$3, postpaid.

**THE LINOTYPE OPERATOR'S COMPANION.**—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

**THE LINOTYPE MANUAL.**—Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. 50 cents, postpaid.

**STUBBS' MANUAL.**—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, \$1.

**FACSIMILE LINOTYPE KEYBOARDS.**—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

**THE MECHANISM OF THE LINOTYPE.**—By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a reprint of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated; 128 pages; cloth, \$1.50, prepaid.

THE scale for machine operators in Beaumont, Texas, has been raised from \$18 to \$20 for day work, and from \$20 to \$22, per week, for night work.

**HARRY K. PENROD,** the well-known one-armed printer, is now a Linotype operator on the Muncie (Ind.) *Star*. Although his left arm is gone, he has a record of five thousand ems per hour, brevier.

**FRED HESS, JR.**, Linotype machinist, who has been suing San Francisco Typographical Union for damages because its members refused to work with him, he not being a union man, has abandoned prosecution of the case before the Supreme Court of California, to which it had been carried on appeal.

THE clamping-piece for mouthpieces of metal-pots of Linotype machines, recently adopted as an improvement to facilitate removal of the mouthpiece, has caused so much trouble from leakage that its further manufacture has been abandoned. It is said that a mixture of wood ashes and common salt, in equal portions, made into a paste by adding water, and applied around the mouthpiece while the pot is cold, will stop the leaks.

A NUMBER of readers have signified their intention of entering the prize competition announced in the March number and are gathering data to submit. As the purpose of the competition is to increase the knowledge of best methods in doing Linotype work, statements should give a comprehensive review of what the contestant considers as necessary to the production of the best results. The contest will be open several months and due notice given before closing it.

THE Manual Training High School, Brooklyn, New York, has been furnished with a two-letter Linotype machine by the Mergenthaler Linotype Company. The machine is completely

fitted with liners and ejectors for casting different lengths of line, and with matrices for accented letters, algebraic signs and other unusual forms of type. The machine will not be used for commercial purposes, but the pupils will be instructed in its mechanism and operation, in connection with the printing class of the school.

A MACHINE called the Planeograph, designed to supersede the present methods of setting type, is being exploited in Washington, D. C. It is described as consisting of three separate machines, the first consisting of a keyboard which perforates a paper strip as the keys are struck. The second part of the apparatus is equipped with type characters which, when the perforated strip is run through it, prints the characters on a specially prepared sheet of paper, justified and aligned. The next step consists in making a transfer of the matter so printed on to a sheet of metal, which is then placed on the press and printed from. In some respects the process is similar to that of the Sears Direct Printer, recently described in THE INLAND PRINTER.

NOTWITHSTANDING the fact that for half a century inventors have unsuccessfully striven to produce a machine to accomplish type composition by means of a machine which made an impression in a soft material when a keyboard was operated, these impressions subsequently forming a matrix into which type metal was cast to make a printing surface, the scheme has not been entirely abandoned. Some one periodically reinvents the system, generally one who fails to realize the necessities of type composition and its limitations. Such a system inhibits correction of the matter at the time an error is knowingly made and possesses so many other disadvantages that no successful machine of the kind has ever been marketed. O. M. Gilmer, of St. Joseph, Missouri, is the latest to make announcement of an invention on this order. It is said to be somewhat larger than an ordinary typewriter and portable. The depression of the keys makes a corresponding impression in a stereotype-paper, and when a line is completed it is cast in the machine.

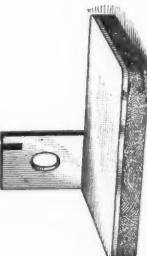
**A BACK MOLD WIPER.**—A reader of this department in Sydney, Australia, contributes the following for the benefit of brother Linotypists. The model reached its destination and the drawing here shown and the description given are so clear as to enable any one to make and attach the device to their machines if they wish to do so. This style of wiper is the simplest and best of its kind, and its effectiveness has been proven in at least one office in this country, which has had a similar contrivance on its machines for more than a year, with excellent results:

SYDNEY, February 5, 1903.  
*Editor Machine Composition Department:*

DEAR SIR,—I notice you are often requested by Linotype operator-machinists to give advice as to the prevention of metal adhering to the back of the mold, and, as a rule, you advise the removal of such metal by scraping it off with a piece of brass and occasionally wiping the back of the mold with graphite and oil. Now, to overcome this trouble, I have placed on the Mergenthaler Linotypes under my superintendence a

back mold wiper, which does away with any adhesions of metal and thereby saves the mold from injury by scraping or the use of emery paper. This wiper, if kept properly adjusted, keeps the back of the mold absolutely free from metal, and at each line cast a perfectly clean mold surface is presented to the mouth of the metal-pot. I have forwarded to you a rough model, so that you can obtain a better idea of it than from a lengthy description. I have made it in brass, so that the holding screw has a better gripping surface than with harder metal, and thereby keeps the wiper firm, as it is liable to move, through the vibration of the machine.

To fit the wiper, take the mold slide and mold disk completely out; then place the mold wiper on the mold slide in a line with the oil pipes lubricating the mold-wheel fulcrum, so that the top of the felt will clean the upper part of the mold as it revolves. When in this position, mark the places for the screw and pin; it may also be necessary to file a little of the slide so that the wiper has a flat surface to rest upon.



BACK MOLD WIPER.

When the position of the screw has been ascertained, take the mold disk off; then drill and tap screw hole in slide; don't put screw too close to edge of slide. Then drill a hole for pin, which fits into slot and allows wiper to be pushed forward against mold and also keeps it square to mold-disk surface. When this has been done, put the mold wheel on again and set the wiper well up against the back of the mold and screw it tightly, and give the felt a coating of oil and graphite, or oil by itself. I have endeavored to be clear, and I hope you will be able to grasp my meaning. I submit this device with all deference, as, perhaps, among all the machines in America, they have possibly one which is much superior. However that may be, I send you along this one for what it may be worth, and if you think it worthy you may confer a benefit on the users of the Linotype throughout the world by illustrating it in your valuable columns. I may state that since I have placed it on the machines in this office I have not been troubled with metal adhering to the backs of the molds. Of course, it is necessary to inspect the wiper occasionally to see that it is pressing squarely against the back of the mold and to keep the felt well oiled—say one or twice a week, according to the number of hours worked. Now, I leave the matter in your more experienced hands, with all confidence. Yours faithfully,

J. F. MCALPIN, Operator-Machinist.

**A GRADUATE INSTALLS A MACHINE.**—A graduate of the Inland Printer Technical School recently installed a new Linotype in a near-by city, and writes the following interesting account of his experience: "I have Thompsonized our Linotype and she works like a charm. She made the trip from page 1 to page 8 much the same as the Oregon made her celebrated trip around the Horn; and the editorials, why, the

she accepted the situation and seems to be doing nicely. I will confess though, that it was a much larger undertaking than I had expected, for the adjustments on some parts must have been misplaced in handling by the draymen, and they were very careful too. I have a kerosene burner, and it causes me all kinds of trouble; why the back squirts are frightful. Talk about the governor. Pshaw, I did think I understood the gas governor, but the kerosene is another proposition. The burner is a small, round pan beneath the pot, and in truth I have had the metal get so cold it would not cast, when not more than ten minutes before it was too hot, and without so much as touching the brute. I went to a neighboring city to inquire how they got along with coal-oil burners, and they each and all extended their heartfelt sympathies, and told me I would have to grin and bear it."

**VISE AUTOMATIC ADJUSTMENT.**—G. W., New York city, writes: "In the January number of THE INLAND PRINTER, in answer to my query, 'Troubles of His Own,' I mentioned about tight lines going down, and the end matrix, if it happens to be a thin one, will stick up and the advancing mold will cut away the ear, but should it be a thick matrix it will jump out and the first elevator go down with a jump. Now, I have carefully read your answer and looked over every little detail to try and remedy it, but with no avail. The vise auto-



G. E. Katt.



L. Mekatinsky.



F. S. Potter.



A. L. Locker.

GRADUATES FROM MACHINE COMPOSITION BRANCH INLAND PRINTER TECHNICAL SCHOOL.

"old man" is alarmed at the way the machine eats his matter up. But maybe I had better tell you that last week was her maiden effort. Maiden effort, though, only in name, for I assure you that by the time I had broken a few hammers and wrenches in an endeavor to let her know that her master was near, she had the actions, haughty airs and good manners of the society woman. All her "maidenishness" knocked out. I am now going to tell you the true story of the *Leader* Linotype, and, to begin with, I could not follow the advice of "The Mechanism of the Linotype," for, when it came to "rolling it into the building," found that it would not roll up our stairs—we have peculiar steps, by the way—and so we decided to pull it up with rope and tackle. So, with hammers and the help of about twenty-five lookers-on, we attacked the big box (it was shipped in six boxes in all), took all off of it we could and heaved and pulled her to her dressing-room, where, after a refreshing bath of gasoline and followed by a good rubbing, the process of putting her working clothes on began. Most of the parts seemed to fit her well, much as though they had been made to order; after, she was given a dose of oil, for, it is said, traveling causes constipation, and then left to rest over night. The engine was then introduced to her; it was love at first sight, and they began to embrace through the medium of belting, but—the devil! she could not even lift her heels—the first elevator was a trifle tight. So that was remedied, and with a few more things I noticed as we went along—and I was three days noticing them all—

matic seems to work properly, but I noticed that there is a little play between the sliding pin and the pawl. Should the pin, after advancing over the pawl, touch, or should there be a space between both; perhaps that is where my trouble lies; it goes down too far. Another thing I have tried. I have taken off the leather collar on the piston-rod inside of the air-pump and put a thinner one on, which would send the line further into the first elevator, but that proved a failure. I can not see how the jaws can be sprung, because the right-hand jaw is stationary and is set against a screw and nut, and the left by the long pin, and the space between the two jaws is no wider than the slug, so my trouble must be in the vise automatic. I have been working for over two years without the channel entrance guide-bar at the top of the magazine. I have put it on three or four times, but had to take it off again because the matrices would drop in the wrong channels and some would go the full length of the distributor and drop out on the floor, so have left it off and have had no trouble. Please advise me the best book to buy on the mechanism of the Linotype." **Answer.**—The vise automatic certainly is not set right. The screw in the elevator head presses it down too far. The sliding-pin should rest on the pawl after the pin has advanced. The first-elevator jaws and not the vise jaws were meant in speaking of the possibility of them being sprung. As to the magazine, if you will change the position of the magazine sidewise, so that when you run several matrices into the same channel you can see them drop

squarely in the center of the back entrance guides when leaving the distributor-bar, they will not drop in wrong channels and you can replace the plate you speak of. The book called "The Mechanism of the Linotype" is the latest and best.

A HOME-MADE DEVICE.—J. H. Duncan, machinist-operator for the Leadville (Colo.) Publishing and Printing Company, says he has borrowed the idea of an assembler-slide restorer from the latest pattern of Mergenthalers, and sends a description and photo of how he made it. He says: "The upright is of one-fourth-inch iron, one inch wide, and of a length which allows it to fit nicely under the air chamber—nothing arbitrary about that. The lower end is turned at right angles so that there is a flange or foot one and one-half inches long. In this two three-sixteenth-inch holes are bored and countersunk; corresponding holes are bored in frame of machine, about three inches from the end thereof, tapped and the upright thus held firmly in place. The lever is made of a piece of nonpareil column rule, is five and one-half inches long and possibly three-fourths of an inch in width—merely a matter of individual taste. The bearing is placed two and one-half inches from the upper end and is a solid piece of brass, one-half inch square, and is soldered onto the lever, with a five thirty-seconds-inch hole bored through it and the

overcome the difficulty." *Answer.*—It is not the left-hand end which is low, but the right-hand end which is high. Slugs should be .918 of an inch in height on both ends. There is no possibility of them being less than this unless the mold has been taken out of the machine and ground or lapped down. If higher, it is most likely caused by an accumulation of metal on the back or the face of the mold, or because the base trimming-knife is not set squarely with the back of the mold when in the trimming position. The guide block which keeps the disk from springing away from the knife at this point may not be set close enough. The disk may be loose on its stud. The mold-disk bushings may be loose. There may be an accumulation of metal on the locking-pins, or the vise may not lock up tightly on account of the locking-screws being worn out, and thus allowing the vise to spring away from the mold while casting. Anything that holds the knife from making a close fit against the back of the mold or the matrices from locking tightly against the face of the mold will cause a higher slug to be cast than under normal conditions.

#### THE DEADLY PI LINE.

BY EDGAR YATES.

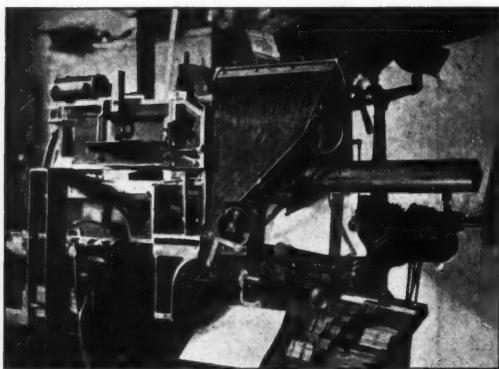
Some fiendish printer is my secret foe,  
On the top floor.  
He has a trick that fills me up with woe  
And oaths galore.  
I wrote a sonnet to my lady's hair,  
And said that "only with it can compare  
shrdl cmfwy vbhgk hrdlu taoin hrdlu hrdlu hrldluooi  
— This made me sore.

A thrilling romance, too, I penned one day.  
On the last page  
The villain told why he did seek to slay  
Sir Durivage.  
"I sought his life," quoth he, "not in the fray,  
But helmet off, because he once did say:  
vbhgkq xxiflff ,h:mrdfwy; hrldu shdlu rdluoio  
— That made me rage.

And forthwith to the editor I wrote,  
With angry pen,  
Correcting the mistake in a brief note  
Of how and when  
'Twas printed; yet an added horror smote,  
As over the correction I did gloat.  
MUST—All Editions—A J T—Bury on inside page  
— I was mad then.

Could I but have this wretch to work my will  
For one short hour,  
I'd boil him in hot pitch, or, better still,  
Had I the power,  
Above the fiery furnace have him grill,  
Able alone to shriek in wordless will:  
vbhgkq cmfwy shrdl etaoin shrdlu mfwy oain xz  
Forevermore.

A TWO-LETTER NUISANCE.—A correspondent in a Southern city asks a question which has bothered others, but as only the manufacturers can give any relief in this connection, the matter should be taken up with them. The letter says: "I am a machinist-operator and have become very much interested in your notes and queries. Can you tell me why it is that on the latest two-letter matrices they make the quads for the black-face on the leaders? I assisted in rebuilding two late machines, one in December and the other last week, and I find all of the matrices the same way. It is an annoyance to an operator to have to use leaders to quad out with, when setting black-face or italics, as the case may be. Why would it not be better to have the dark die below and the light above in the leaders, as is followed out in all of the other matrices, and let the quads be used for quads in each of the black and roman lines? This, in my opinion, would be easier for the old operators." *Answer.*—Some have overcome this particular objection by running single-letter matrices in the quad channel. Of course, this decreases the



A HOME-MADE ASSEMBLER-SLIDE RESTORER.

lever, an old spaceband-box lever pawl-screw being used as a shaft for the bearing to work on, or any screw having a shoulder on it will do. The connecting link between the lever and the assembler-slide is made of six-point rule, and is two and one-half inches in length, but should be longer if it is intended to set twenty-two ems or over, otherwise the lever will "go on center," and put a stop to assembling. This link is fastened to assembler-slide with the regulation screw, and to the lever with a pin. The spring that actuates the device is half of an old delivery-carriage spring, and is held in place by a piece of brass inserted under first screw of air-chamber bracket. Its good points are these: It may be adjusted to any desired pressure in assembling; it materially aids in stopping transpositions; it never fails to get back promptly, no matter how much the brake may grip it, and it is most decidedly cheap, and so simple that any man can put it on and try it for himself. Have a blacksmith make the upright, cut out the lever with a hack-saw, solder the brass bearing on with a blow-pipe, bore the few holes necessary, put in a little extra time—it won't hurt you—and the chances are large that your operators will rise up and call you blessed, instead of saying you are a foundry hand or some other exemplifier of the metal 'casting industry.'

HIGH SLUGS.—An Eastern publisher sends a copy of his paper, and writes: "You will notice that the left-hand ends of the Linotype slugs are low and do not print properly. Can you suggest a remedy? Our machinist seems unable to

number of leaders available, but in most work this is not serious.

SMALL ENCOURAGEMENT FOR "SWIFTS" IN ENGLAND.—John Steinlein, foreman of the *Cablenews*, Manila, writes from New York to THE INLAND PRINTER: "The discussion regarding the merits of the American and English Linotype operators on the matter of speed is a topic of every-day and most heated conversation throughout England; and when the argument occurs between an American and an Englishman it is sure to wax quite warm. The same subject is causing comment in the trade journals of this country, and if speed competitions were not prohibited by the International Typographical Union it would not be long before our English cousins were convinced as to the efficiency of the American operator. A little incident that occurred during my two months'

you give him a situation?" "Certainly, Mr. ——; I would be glad to make room for him; but, *is he an American?*" "Yes, he is an American, or I would not make such an assertion, and if the average output of your Linotype machines is what you claim it to be, he will guarantee to do as I say, or you need not pay him." "Well, send him down in the morning and I will give him a trial. Although I have heard so much concerning these swift American operators, I have not seen any that could do any more than my other operators." The next morning found me at the office of London's largest magazine publishing house, with a letter of introduction to the manager above mentioned, and, after the usual courtesies were exchanged, I was asked what my speed was on the "Lino." Not desiring to commit myself, I parried the question by mentioning that my letter of introduction stated that



Photo by R. R. Sallows, Goderich, Ont.

"STRANDED."

stay in Europe the beginning of this year may serve to throw some light upon the subject, and, while not showing the reason for the inferiority of the Englishman's speed, demonstrates without a doubt the supremacy of the two nationalities in question as to machine composition. The incident referred to occurred at an annual banquet tendered by the employing printers of London's leading dailies and magazine and book publishing houses, during which a discussion arose as to the output of the machine branch of the composing trade, which was acknowledged to be far below that obtained in this country. The manager of one of London's leading governmental printers and an American salesman for a typesetting machine other than the Linotype began an argument touching on this subject. After discussing pro and con their different points of merit, the American ended the conversation in the following strain: "Mr. ——, suppose I should send you an operator that could set twice as much type on the Linotype; would

I could double the average output that he claimed he was receiving from his machines, and in answer to my query as to the average speed per hour of his operators, imagine my surprise when told that it was four thousand *ems*. And when I replied that an operator's chances in America were very few if he stated that he could set only four thousand *ems*, he was amazed, and was rather inclined to disbelieve my statement. But, after a perusal of my recommendations and references, I was given a position at the union wage. There is not much more to say, only that I held my situation and substantiated my statement. The union scale in London is £2 5s. (\$10.80) per week; the second week my salary was increased to £2 7s. 6d. (\$11.40) and the fourth week it was increased again to £2 10s. (\$12). When I asked for £3 (\$14.40) they were shocked, and promised to look into the matter and advise me; but before I heard from the firm, I resigned and returned once more to 'God's own country.'

**DECALCOMANIA.**

The transferring of prints known as decalcomania is the process of permanently transferring pictures or designs from paper on to leather, wood, stone, glass, china, iron, etc., invented in 1852, but perfected only within the last few years. The transfer pictures are printed by the lithographic process usually employed for colored prints, except for a few details. From the original colored painting or sketch the artist makes as many engravings or so-called original plates as there are colors in the sketch to be reproduced, and besides these, one plate called the keyplate, which itself is not printed, but serves simply as a guiding outline for the others. This keyplate is impressed upon lithograph stones, say eight of them, if there are eight colors in the sketch, and the various colored plates are then transferred to a stone comprising as many duplicate plates as are desired to be printed at once. Great care is needed to secure exact alignment of these various plates with the outline and are required to register perfectly with each succeeding color. Each color is etched into its stone in oil, so that it may be printed as usual in lithography. The sketch is printed face down on the paper, in order that when transferred it may appear right side up. This printing face down is the first departure from the ordinary procedure in lithog-

raphy; but it greatly increases the difficulty of printing, for each color that is added makes the face of the picture less visible to the operator, so that great experience is required to produce the needed finished result. Another departure is the use of gummed paper to receive the impressions. It is so sensitive that atmospheric changes of a few degrees in temperature and humidity expand it by five-tenths per cent, and so ruin the work by making perfect registry impossible. Care is therefore taken to maintain the air of the printing-room at a standard condition throughout the year. This paper, moreover, must be quite compact and at the same time sufficiently porous to absorb water rapidly during the transfer process. The coating laid upon this paper to receive the colored impressions consists of several layers of various composition, and is afterwards very highly polished. It must dissolve within a few seconds when touched by the water, which must percolate through the paper of the design.

The transferring of the design is simple enough, and can be done by youths of either sex. A special preparation of varnish is spread over the print and allowed to lie until it becomes sticky or "tacky." The print is then placed upon the article to be decorated, the back then saturated with water, and pressed down. After a few seconds' contact, this paper back is carefully removed, and the print found transferred to the article.

The commercial uses of such transfer pictures are well nigh

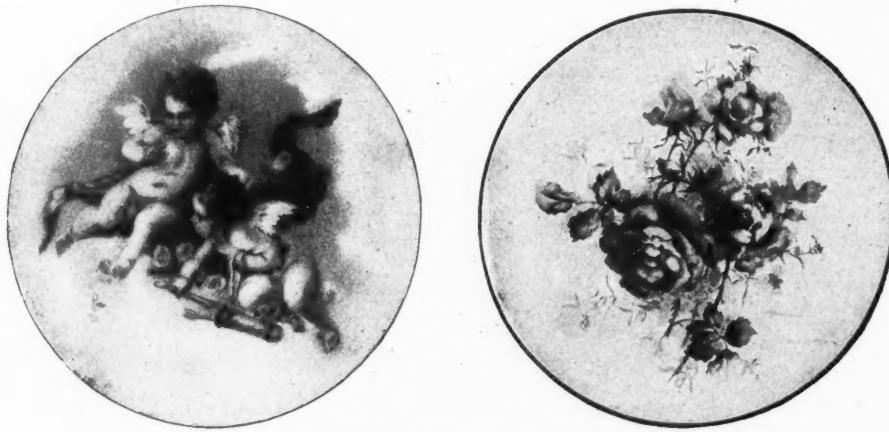
endless. Their original use, about 1852, was as playthings for children, and many millions have been sold throughout the world for this purpose to barbarian and civilized alike. The inventor was German, and the first commercial developments were confined to German lithographers. They first used transfer pictures to decorate with imitation gold leaf the ugly black iron heads of sewing machines. This practice has improved, until, to-day, beautiful effects in mother-of-pearl, marquetry and floral designs are in common use, not only for such machines, but for bicycles, typewriters, carriages, agricultural machinery, and other wood or metal articles of every description, all which are now decorated almost exclusively by decalcomania. Trade-marking and branding on wooden and metal articles is now effected in the same way.

But the most far-reaching of all these applications was one adopted only recently, the decoration of chinaware in mineral pigments.

Attempts made by lithographers for many years proved abortive from lack of technical knowledge in china decoration,

but when decorators familiar with mineral colors in their relation to firing attacked the problem, success quickly followed, and decalcomania immediately sprang into vogue

with the leading china factors in Limoges, Dresden and Staffordshire, in Europe, and such well-known American pottery



SAMPLES OF DECALCOMANIA, OR TRANSFER PRINTS.

raphy; but it greatly increases the difficulty of printing, for each color that is added makes the face of the picture less visible to the operator, so that great experience is required to produce the needed finished result. Another departure is the use of gummed paper to receive the impressions. It is so sensitive that atmospheric changes of a few degrees in temperature and humidity expand it by five-tenths per cent, and so ruin the work by making perfect registry impossible. Care is therefore taken to maintain the air of the printing-room at a standard condition throughout the year. This paper, moreover, must be quite compact and at the same time sufficiently porous to absorb water rapidly during the transfer process. The coating laid upon this paper to receive the colored impressions consists of several layers of various composition, and is afterwards very highly polished. It must dissolve within a few seconds when touched by the water, which must percolate through the paper of the design.

The transferring of the design is simple enough, and can be done by youths of either sex. A special preparation of varnish is spread over the print and allowed to lie until it becomes sticky or "tacky." The print is then placed upon the article to be decorated, the back then saturated with water, and pressed down. After a few seconds' contact, this paper back is carefully removed, and the print found transferred to the article.

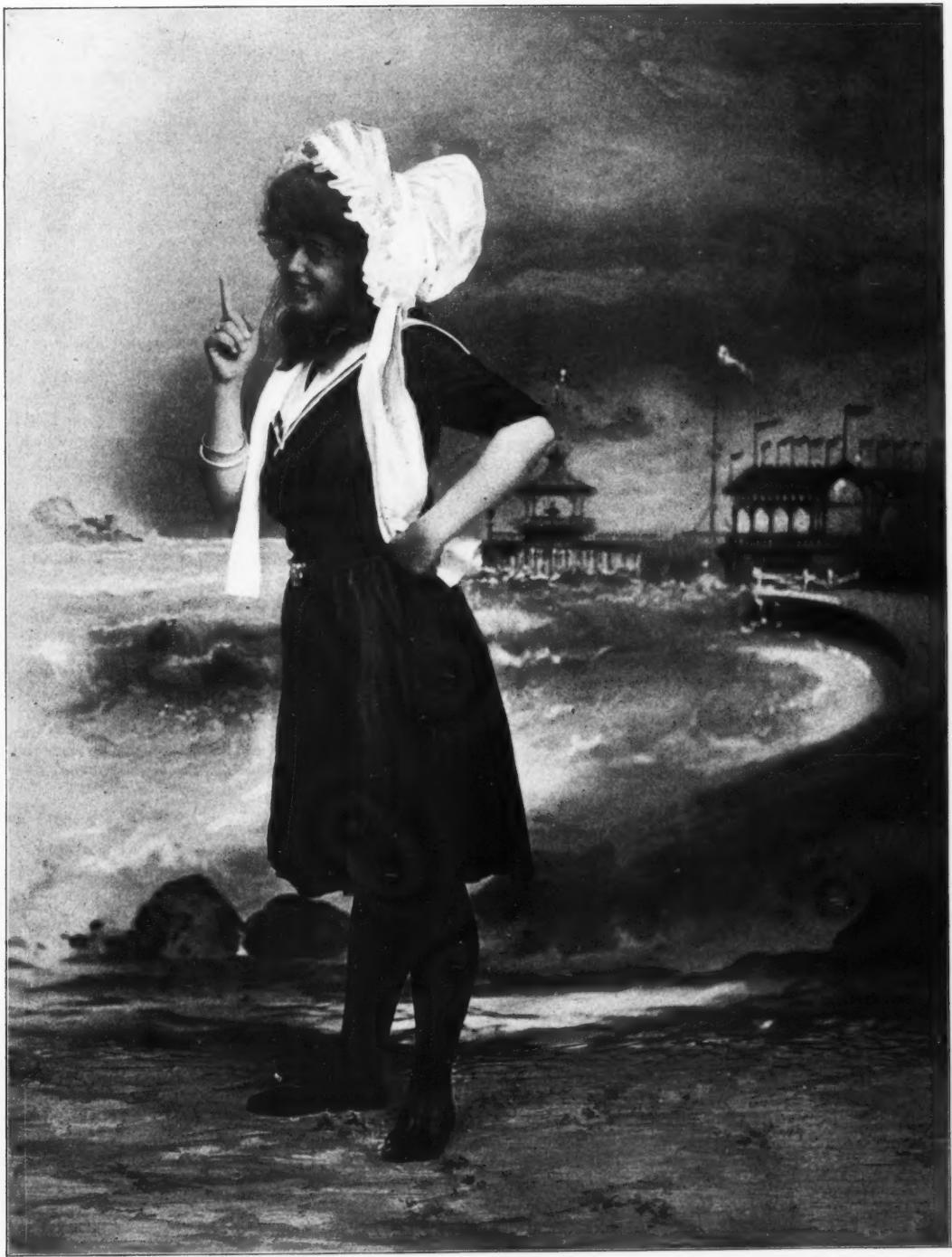
cities as East Liverpool, Ohio, Trenton, New Jersey, and Wheeling, West Virginia.

For chinaware the ingredients of the varnish must differ from that ordinarily used, and great care is needed in the firing to obtain sharp outlines, clear body, brilliant colors, and a sinking under the glaze which will permanently protect the design. The specimens herewith reproduced are models in this respect.

Decalcomania effects great saving in labor. The prints and their application to a dinner set of a hundred pieces cost only about one dollar, whereas the same decoration applied by hand would cost fifty times that amount. The last application of decalcomania is to signs and window lettering or designs used principally for advertising purposes, which can be supplied in quantity for as many cents as the hand-painted article would cost dollars. The commercial uses of this application for advertising are obvious, and are likely to be used in ever increasing quantities.—From "*The World To-Day*"

**ESSENTIAL TO BUSINESS.**

For some time we have been buying copies of *THE INLAND PRINTER* at a Columbus news-stand, but prefer to get it direct. It is essential to the business of every printing-office.—*The Buckeye News, Canal Winchester, Ohio.*



A TYPOTHETÆ ALTERNATE.

"Be sure you meet me in Atlantic City on June 22."

Written for THE INLAND PRINTER.

### A GLIMPSE AT GOVERNMENT PUBLICATIONS.

BY ARTHUR F. BLOOMER, WASHINGTON, D. C.

**F**EW, probably, even of those who know of the vastness of the Government Printing-office, with its fifteen hundred compositors, its thousand bookbinders, its two hundred pressmen, its hundred stereotypers and electrotypers, and its nearly two thousand female employes, with its hundreds of thousands of dollars' worth of presses and other machinery, ever think of the character of the works issued, or, if they do, it is to suppose them all to be formal, routine departmental reports and statistics. Most, indeed, of the printing is of that character, but there are annually issued hundreds of books that in contents as well as in mechanical execution would grace any library or interest any mind which rose to greater heights than the "Old Sleuth" and the "James Boys" series. The most prolific department in producing copy for the printer is the Department of Agriculture, the works of which principally pertain to agriculture and horticulture and means of overcoming the diseases and insect enemies of the various crops of grain, fruit, vegetables and textiles, as well as those of domestic animals. A complete catalogue of one year's publications of this department would require more space than can be given to this article, and when one considers that there are many other bureaus and offices which issue large numbers of books, he must not be surprised that within my limits I can scarcely more than skim the surface.

Many of the most interesting and valuable works are printed under unattractive titles which give no idea of the literary feast contained, such as "Annual Report of the National Museum," "Annual Report of the Bureau of Ethnology," "Year-book of the Department of Agriculture," etc., requiring an inspection of the table of contents to discover that they are not merely dry official statements of routine transactions, but full of articles on various topics related to the general subject which is under the control of the department or bureau.

#### AGRICULTURAL DEPARTMENT.

The Department of Agriculture issues hundreds of valuable articles that are available for free distribution, a catalogue of which will be sent to any one on application, a few titles of which will give a general idea of the whole. There have been issued and are now available one hundred and sixty Farmers' Bulletins, of which a few are:

- No. 22. The Feeding of Farm Animals. 32 pp.
- No. 24. Hog Cholera and Swine Plague. 16 pp.
- No. 25. Peanuts: Culture and Uses. 24 pp., 1 fig.
- No. 28. Weeds: And How to Kill Them. 32 pp., 11 figs.
- No. 33. Peach Growing for Market. 24 pp., 21 figs.
- No. 53. How to Grow Mushrooms. 20 pp., 14 figs.
- No. 85. Fish as Food. 30 pp.
- No. 104. Notes on Frost. 24 pp.
- No. 137. The Angora Goat. 48 pp., 7 figs.
- No. 148. Celery Culture. 32 pp., 7 figs.
- No. 160. Game Laws for 1902. 56 pp., 3 figs.

Circulars of Information issued by the Bureau of Animal Industry, Biological Survey, Bureau of Chemistry, Division of Entomology, Office of Experiment Stations, Division of Foreign Markets, Bureau of Plant Industry, Office of Road Inquiry, etc., covering the various subjects within their purview, ranging from "Wheat As a Food for Growing and Fattening Animals" to "Money Value of Good Roads to Farmers."

Hundreds of the publications of the Department of Agriculture are for sale by the Superintendent of Documents, Union building, Washington, D. C., covering the Annual Reports (down to 1893) and the Year-books (since 1893) of the department, of about seven hundred pages, including papers on all subjects connected with agriculture, ranging in price from 50 cents to \$1, with separate reports on a thou-

sand subjects, at prices from 5 to 60 cents. An idea of the multiplicity of these documents can only be gained from the catalogues, which are sent on request by the Superintendent of Documents.

#### BUREAU OF FOREIGN COMMERCE, STATE DEPARTMENT.

Another prolific publisher is the Bureau of Foreign Commerce of the State Department, which issues, besides its routine reports, Special Consular Reports, a brief of the contents of a few of which will give an idea of the whole:

Vol. 21 (1900), Part I.—Foreign Markets for American Coal. Part II.—Vehicle Industry in Europe. Part III.—Trusts and Trade Combinations in Europe.

Vol. 22 (1900 and 1901), Part I.—Acetic Acid in Foreign Countries. Part II.—Mineral Water Industry. Part III.—Foreign Trade in Cooking and Heating Stoves.

Vol. 23 (1901), Part I.—Gas and Oil Engines in Foreign Countries. Part II.—Silver and Silverware in Foreign Countries.

Vol. 24 (1902). Creameries in Foreign Countries.

Vol. 25 (1902). Stored Goods as Collateral for Loans.

These can be procured, on application to the bureau, free. The range of subjects covers almost all forms of industry and manufacture, written by American consuls all over the world.

#### BUREAU OF EDUCATION.

This bureau issues many works, but, alas! in the catalogue before the writer the greater number bear the legend, "Out of Print." They are distributed gratuitously on application to the Commissioner of Education, of whom a catalogue may be procured. A few of those now available are:

History of Education in New Hampshire. By George Gary Bush.

History of Education in Louisiana. By Edwin Whitfield Fay.

Higher Education in Missouri. By Marshall S. Snow.

Education in Cuba, Porto Rico and the Philippines. By R. L. Packard.

Physical Training. By Edw. Mussey Hartwell.

Education and Reindeer in Alaska, 1899-1900.

Study of Anglo-Saxon. By F. A. March.

It is impossible to give more than a hint as to the character of these publications, but the "Out of Print" legend shows the great demand for them.

#### UNITED STATES GEOLOGICAL SURVEY.

Few bureaus issue more interesting works than the Geological Survey, some of which, with the prices, are enumerated below, being monographs:

I. Lake Bonneville, by Grove Karl Gilbert, 1890. 40 xx, 438 pp., 51 pls., 1 map. \$1.50.

XIX. The Penokee Iron-bearing Series of Northern Wisconsin and Michigan. \$1.70.

XXXIII. Geology of the Narragansett Basin. \$1.

XXXVIII. The Illinois Glacial Lobe. \$1.60.

XLI. Glacial Formations and Drainage Features of the Erie and Ohio Basins. \$1.75.

There are forty-one of these monographs, all quarto in size, ranging from five hundred to eight hundred pages, on geological subjects as to which catalogues from the Director of the United States Geological Survey will furnish full information.

Of bulletins, which are now distributed free, 193 have been published, covering the whole range of geology, as a few titles of the later issues will show:

Analysis of Rocks. 308 pp.

Altitudes in Alaska. 13 pp.

The El Paso Tin Deposits, 15 pp., 1 pl.

The Occurrence and Distribution of Corundum in the United States. 98 pp., 14 pls.

Oil and Gas Fields of Texas. 64 pp., 10 pls.

On Pyrite and Marcasite. 50 pp.

The Geological Relations and Distribution of Platinum and Associated Metals. —pp., 6 pls.

"Mineral Resources of the United States" is a recognized authority throughout the world. All the issues are exhausted except those for 1899 (two vols., viii, 656; viii, 634 pp.) and 1901 (927 pp.).

Sixty-four numbers of Water Supply and Irrigation Papers have been issued, covering the subjects indicated in the title

and such others as "Windmills for Irrigation," "Wells and Windmills in Nebraska," "Lower Michigan Mineral Waters," etc.

Topographic maps and geologic atlases of the United States are issued at 25 and 50 cents, as to which information can be obtained of the Director.

#### THE FISH COMMISSION.

The publications of the commission consist of an annual report and annual bulletin, which are Congressional documents, a certain number being allotted to Senators and Members of the House of Representatives, and a small quota assigned to the commission. Each volume is made up of separate papers treating of the different subjects germane to the work of the commission, and a small edition of these is issued in pamphlet form in advance of the bound volume for distribution to those specially interested in the subject matter. Of the bound volumes the earlier ones are out of print, but the annual reports and bulletins for the past three years are still available. There have been about five hundred pamphlets issued, of which a few titles are given to show the ground covered:

- 456. Description of Fifteen New Species of Fishes from the Hawaiian Islands.
- 465. Description of Two New Leeches from Porto Rico.
- 469. The Stony Corals of Porto Rican Waters.
- 471. The Sponges Collected in Porto Rico.
- 473. The French Sardine Industry.
- 476. The Egg and Development of the Conger Eel.
- 479. The Plants of Western Lake Erie.

Such of the Fish Commission publications as are in print may be obtained on application to the Commissioner of Fish and Fisheries, without charge, of whom also catalogues may be obtained on request.

#### BUREAU OF AMERICAN ETHNOLOGY.

From no bureau of the Government come more interesting works than those of the Bureau of American Ethnology, and the great number bearing the fatal "Out of Print" attest their popularity. Among those yet available a few titles and contents are given at some length, but in abbreviated form:

Seventeenth Annual Report: Report of the Director — The Seri Indians, by W. J. McGee — Calendar History of the Kiowa Indians, by James Mooney — Navaho Houses, by Cosmos Mindeleff — Archaeological Expedition to Arizona in 1895, by Jesse Walter Fewkes.

Eighteenth Annual Report: Report of the Director — The Eskimo About Bering Strait — Indian Land Cessions in the United States.

Nineteenth Annual Report: Myths of the Cherokee — Tusayan Migration Traditions — Localization of Tusayan Clans — Mounds in Northern Honduras — Mayan Calendar Systems — Primitive Numbers — Numerical Systems of Mexico and Central America — Tusayan Flute and Snake Ceremonies — The Wild Rice Gatherers of the Upper Lakes.

Twentieth Annual Report (in press): Aboriginal Pottery of the Eastern United States.

Twenty-first Annual Report (in press): Hopi Katcinas — Iroquois Creation Myths.

Twenty-second Annual Report (in press): Two summers' Work in Pueblo Ruins — Quirigua Calendar Systems — Hako, a Pawnee Ceremony.

Twenty-third Annual Report (in preparation): Zuñi Ceremonies — Twenty-seven papers on Mexican and Mayan subjects.

Of bulletins there are:

- Bibliography of the Eskimo Language.
- Perforated Stones from California.
- The Use of Gold and Other Metals Among the Ancient Inhabitants of Chiriquí, Isthmus of Darien.
- Work in Mound Exploration of the Bureau of Ethnology.
- Bibliography of the Siouan Languages.
- Bibliography of the Iroquoian Languages.
- Textile Fabrics of Ancient Peru.
- The Problem of the Ohio Mounds.
- Omaha and Ponka Letters.
- Catalogue of Prehistoric Works East of the Rocky Mountains.
- Bibliography of the Athapascan Languages.
- Bibliography of the Chinookan Languages (including the Chinook jargon).
- Bibliography of the Salishan Languages.
- The Pamunkey Indians of Virginia.
- The Maya Year.

#### Bibliography of the Wakashan Languages.

Chinook Texts.

An Ancient Quarry in Indian Territory.

Siouan Tribes of the East.

Archæologic Investigations in James and Potomac Valleys.

Kathlamet Texts.

Tsimshian Texts.

Natick-English and English-Natick Dictionary (in press).

The Porto Rican Indians (in press).

The Director of the American Bureau of Ethnology will furnish information as to how these works may be obtained on application, which are probably for free distribution.

#### INTERNATIONAL BUREAU OF THE AMERICAN REPUBLICS.

This bureau publishes much literature of interest concerning the republics of North and South America, which are sold by the Director, of whom catalogues and prices may be procured. It issues a monthly bulletin, in English, French, Spanish and Portuguese, of about two hundred and twenty-five pages, at 25 cents each or \$2 per annum, which is filled with information concerning financial and industrial matters of the republics of the Western Hemisphere. There are many other publications, including handbooks of each of the countries within the union — import duties of the several republics (separately), Commercial Directories of the countries (separately), Breadstuffs of Latin America, Newspaper Directory of Latin America, How the Markets of Latin America May Be Reached, List of Diplomatic Officers in Latin America, Reciprocity and Trade, Code of Commercial Nomenclature, etc., comprising in all more than one hundred different publications. Any one interested in the republics south of us will be able to gain almost any information that he may desire from the various works issued by this bureau.

#### SMITHSONIAN INSTITUTION AND NATIONAL MUSEUM.

The Smithsonian Institution, "for the increase and diffusion of knowledge among men," is well known even to the schoolchildren of the land, and, with its adjunct, the United States National Museum, issues four classes of publications — the Annual Reports of the Board of Regents of the Smithsonian Institution, Annual Reports of the United States National Museum, bulletins and circulars.

The Annual Report of the Smithsonian Institution, after the formal reports of officers, contains "The Museum Staff," "List of Accessions," "Distribution of Specimens," "Bibliography," "Papers Published in Separate Form" and "Papers Illustrating the Collections," embracing many subjects.

The National Museum Proceedings for 1901 has thirty-five papers on natural history, by many different authors.

Fifty bulletins have been issued, of from fifty to five hundred pages, in the field of natural history principally.

About the same number of circulars, giving information on the same subjects, have been printed.

The papers issued by the institution cover a wide range of scientific subjects, written by well-known scientists and professional men, and can be procured by application to the secretary, Prof. S. P. Langley.

#### CENSUS BUREAU.

This bureau has issued ten bound volumes and about two hundred and fifty bulletins. The bound volumes are: Population, Parts I and II; Vital Statistics, Parts I and II; Agriculture, Parts I and II, and Manufactures, Parts I-IV. Part IV contains special reports on "Agricultural Implements," "Bicycles and Tricycles," "Carriages and Wagons," "Cars, Steam Railroad," "Chemical and Allied Products," "Coke," "Electrical Apparatus and Supplies," "Gas, Manufactured," "Iron and Steel," "Lead, Copper and Zinc, Smelting and Refining," "Locomotives," "Metal-working Machinery," "Motive-power Appliances," "Musical Instruments and Materials," "Needles and Pins," "Patents in Relation to Manufactures, and Patent Growth of Industrial Arts, 1870-1900," "Patents Relating to Chemical Industries," "Pens and Pencils,"

"Petroleum Refining," "Sewing Machines," "Ship Building," "Tin and Tin Plate," "Typewriters," and "Watches and Watchcases," and may be procured of L. C. Ferrell, Superintendent of Documents, Washington, D. C., for \$2.

As stated at the outset, it is impossible within the limits of a magazine article to do more than skim the surface of so large a subject. No mention has been made of the official reports of the heads of departments, nor of legislative printing, which latter comprises thousands of bills, reports, documents on special subjects, journals, and the Congressional Record, which is published every day that Congress is in session, at the price of \$4 for a short session and \$8 for a long one. Besides the publications enumerated for free circulation, Senators and Members of the House of Representatives have quotas of nearly all publications for free distribution to their constituents. Any book printed by the Government may be procured of the Superintendent of Documents before mentioned, or information gained of him where it may be procured, with catalogues, issued monthly, of Government publications, or the bureau or department which issues the work will furnish information.



Photo by R. R. Sallows, Goderich, Ont.

"MISS CANADA."

#### "MANYWHERE."

A newspaper dispatch, dated London, February 7, says that Lord Avebury, the noted scientist, has aroused scholarly discussion by coining and using the word "anywhere" in his newest book on the geology and scenery of England. The author writes: "Rocks occur anywhere." Lord Avebury says the word fills a gap between the familiar somewhere and everywhere. Scholars admit the word is designed to attain popular usage. Lord Avebury already has enriched scientific terminology by coining the words "palæolithic" and "neolithic" in his book on prehistoric times. Both are now accepted.

As a pressman, I can not afford to be without your valuable paper.—Richard O. Trueblood, Danville, Illinois.

#### COLOR IN THE GRAPHIC ARTS.\*

##### FIRST PAPER.

**T**HE principal characteristics of colors which are to be considered in their use for graphic purposes are, first, the possibility of reducing the coloring material to the smallest possible particles, and again, insolubility in varnish, the medium for fastening it to the paper.

The coloring material must mix so intimately with the varnish that in the dissolved state it is diffused with absolute evenness, and the two become apparently one uniform substance. For this a certain firmness in the body of the color is necessary, which, if not naturally present, must be brought about artificially. Many mineral colors in their mined state have a certain slipperiness, which seems to unfit them for lithography. By treatment with water (washing), or with fire (burning), or by means of chemicals, this obstacle is removed. With the firmness of the color, a roughness or porosity ought to be connected, which allows the varnish to penetrate the surface of the minute color particles. The condition in a color which is most adapted to graphic purposes we call, scientifically, amorphous; the more perfectly the opposite or crystalline state exists in it, that is, the more smoothly and regularly the smallest single particles of the body of the color are surrounded by corners, angles and surfaces, the less possible a homogeneous mixture will be, because the smoothness of the angles and surfaces prevents the penetration of the varnish and the approach of the little particles to each other. One might suppose that the ideal condition would be attained if the coloring material would dissolve in varnish, for the physical state of solution indicates without question the more intimate union as against the mechanical mixture. But here again the limits of usefulness would be passed; the color must be prevented from dissolving in the varnish. Many a printer often complains to his purveyor that the color is not properly dissolved in the varnish, if it gives him trouble by adhesion of the original lines of the drawing. This expression is radically false, and the same printer would be very much astonished if he should be given a color dissolved in varnish to observe results a few days after printing. For the varnish, in order to bring about the necessary hold between paper and color, must penetrate the paper to a certain degree. If it should put dissolved coloring matter upon the paper, the dye stuff would strike through to the back, while the virtually colorless varnish would remain invisible.

Besides these two principal qualities, we must demand from the coloring materials which are to serve our purposes that they shall have no kind of chemical effect upon the varnish, upon the substances used in printing or those to be printed upon (type, stone or paper), or at least that this effect shall not be a rapid one. The dye stuff must not contain free acids or alkalies, as the former would attack types and stone and the latter would form with the varnish a soapy compound which would hinder the drying of the print. In certain cases the dye stuffs have chemical effects which the printer can use to advantage, as, for example, the quickly drying quality of lead colors, so much the more as this can be controlled by suitable composition of the varnish. In many cases, finally, it is of great importance that the color should be "true," that is, capable of withstanding the influences of light, dampness, air (even contaminated air) and the dissolving effect of spirituous and ethereous liquids; that it shall be, in technical terms, "true to light and to varnish." Not many colors, and not the most brilliant, possess these qualities. For a large number of printing purposes, therefore, such colors can not be employed. We speak, to be sure, in general only of the fact that colors shall be "true to light," but, besides the qualities of light, the chemically active elements of the air must come forcibly into

\* Translated from *Allgem. Anzeiger für Druckereien*, for THE INLAND PRINTER.

consideration. These are, in particular, ammonia and nitric and nitrous acids, which are normal elements of pure air and work with especial energy when, dissolved in rain or snow, they come in contact with printed products exposed to the open air. Besides this, if the air is contaminated by accidental impurities, such as gaseous sulphides and ammonia in the neighborhood of privies, at railway stations (from the gases contained in the smoke of locomotives), near factories, which often let into the air their discharges of gases, chlorin, nitrates and arsenical compounds, there may be a remarkably rapid disturbance of colors which perhaps would have shown themselves quite capable of resisting light alone. The natural and accidental impure elements of the atmosphere and its gases, then, exert a much more disturbing influence upon prints exposed to the open air or in rooms accessible to such impure air than light; and therefore there is, strictly speaking, no such thing as an absolutely "true" color. Cinnabar, berlín blue and other metallic colors (particularly lead colors) are in this sense not "true"; and even the mineral and terreneous colors, which in themselves have strong powers of resistance, may give false results. An intelligent printer, therefore, will choose his colors with reference to the prints for which they are to serve, and will state this in ordering materials. A color which is excellent on a menu or a dance card is often absolutely useless for a legal document, a diploma or a poster. Let it be mentioned here that inferior papers containing much cellulose are in themselves sensitive to the effect of light, while again, paper which has not been sufficiently purified in manufacture may contain acids and chlorin that affect the colors.

Lithographers and photoengravers demand that their colors should not "run in water," that is, that they should not be spread over the stone by the sponging water. The question here is of a special group of artificially produced colors. We shall return to this subject. In regard to the lack of the quality of taking a varnish, this disadvantage is present only in those dyes whose coloring substance is in itself soluble in the resins of the varnish, as oil of turpentine, alcohol, acetone, etc. First of all in this class are a great many of the coal-tar dyes, and the fugitive quality in light, the incapability of taking on varnish and the "running in water" are for the most part common to all these dyes.

This is the proper place to mention one quality of colors which is very important in determining the choice. We distinguish "covering" (body or opaque) and diaphanous colors, and understand by the former colors which cause the tint of the background upon which they are printed to disappear entirely and show only their own; they even blot out prints, letters, marks, etc., which may be already upon the paper. Diaphanous colors, on the contrary, are such as let any printing already upon the paper show through and also the color of the paper, their own tint being changed by uniting with that of the latter. For example, if we take a yellow paper with black lettering and print a simple surface upon it with a milori blue we shall see a deep blue surface upon a yellow ground, and the black letters will not be distinguishable. But if we print upon the same paper with any diaphanous blue, the printed surface will appear green, from the union of yellow and blue, and the black letters will be perfectly legible. Cinnabar and red lead will act the same as milori blue; madder lake and brilliant lake like diaphanous blue (blue lake). While the "covering" colors can in general be used upon any background with proper grinding in, this is only possible with diaphanous colors on pure white paper, yet a sharp line can not be drawn between the two. We can scarcely concentrate the diaphanous colors to such a degree that they will print like the "covering" colors, yet all the latter colors can be so diluted that they can be used as diaphanous. Many of these (milori blue, parisian blue, prussian blue) do not even need much dilution, and admixtures are often used with these and with chrome yellow which are intended to bring about a glaze. If the "covering" power or glazing quality of a color is important in any printing, the

printer will do well not to depend upon the customary and traditional designation of its quality, but to test his color or expressly point out in his orders, the desired characteristics. In general, a "covering" color will naturally be most suited to ordinary printing; there are, on the other hand, some jobs which can be executed only by the use of diaphanous colors, and these, from an artistic standpoint, are more pretentious and difficult. The delicate gradations in printing with more than one color would be difficult to attain with "covering" colors, and printing in three colors would be impossible without diaphanous colors.

Mineral, terreneous and metallic colors are "covering" colors; all others, more or less diaphanous colors. The substance which best fulfills the demand for a coloring for graphic purposes is lampblack. Perfectly fast in every respect, chemically neutral and amorphous, it mixes more intimately than any other coloring with the varnish, has the greatest "covering" power and the greatest resistance, and is altogether the most "printable" color which we have at our disposal in graphic technic.

For the consideration of the separate colors it will now be necessary to follow a systematic course according to a rational classification of the materials. This is not easy. The simplest division would be either that of natural and artificial, or distinction according to their origin in the mineral, animal or vegetable kingdom.

But such a division is not practical; the natural dyes must often be artificially prepared, and the different kingdoms must very often work together to produce a color. We shall observe the most approved division, that of the succession of colors in the spectrum, and take up the technic of the manufacture of the dyes which serve our purposes.

*(To be continued.)*

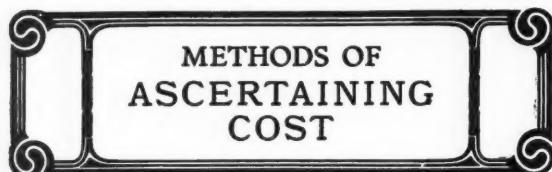


Photo by R. R. Sallows, Goderich, Ont.

"IT WON'T HURT."

#### INDISPENSABLE.

Please find herewith express order for \$2.50 for renewal of my subscription to your journal. It has become indispensable here.—John T. Perry, Stratford, Canada.



BY W. H. ROBERTS,

Secretary and Treasurer The Audit Company of Chicago.

**The design of this department is to discuss the various plans of ascertaining cost in a general way only. Specific cases require specific treatment, and as such can be taken care of solely by private arrangement. Reports from printers of the methods they follow to arrive at a basis of cost will be received and published, and commented on in the number following their publication.**

Since costs, in a broad sense, govern profits, and the desire for gain is the main, if not the sole object of every business venture, it would hardly seem that the necessity for scientific cost-keeping needed either argument or demonstration.

In some lines of manufacture, where the profits have been liberal and the net results certain to be largely on the right side of the balance sheet, it is not strange that little attention has been paid to the small details and fine figuring which the present victims of competition and combination are forced to consider. Yet it is not these "victims" who are foremost in the adoption of modern cost and accounting systems, but the combines and trusts, who are practically without exception spending large sums upon their statistical work, reducing facts to four places of decimals.

The printer's trade has never enjoyed the reputation of being so profitable that it could afford to ignore any labor or money saving ideas, yet, perhaps from that very reason, there is hardly another manufacturing business which is so generally lacking in proper accounting methods.

The rank guessing which often passes for "estimating" the cost on work is a byword in the trade, and many a printer, after submitting a competitive bid, has been scared half to death to find his price the lowest.

In a large job office, where the work is of great variety, so that hardly two jobs can be found alike in all respects, the task of the estimator would be difficult enough were he to have the benefit of actual costs, determined on each finished job, to compare with the original estimates. In this way he could learn from his mistakes and constantly improve the quality of his work; without such comparison he unavoidably gets into a rut—uses tables and other arbitrary means of quick and easy figuring.

In many of the larger shops it is true that an attempt at cost-keeping is made; employes' time is kept on each job, paper and sometimes minor elements are charged to it, and a result arrived at whereby something that is called "profit" is shown, but in very few shops, indeed, is the work properly done or the results rigidly proved.

Of all the elements of alleged cost shown by the systems most in use, paper is probably the only one which would be anywhere near a balance if all the items for a year were added together and credited against the total expenditure for paper used.

The *ideal* of cost-accounting is to accurately apportion all the expenditures of the business for labor, material, operation, administration and selling, together with an allowance for depreciation of plant, among all the articles produced.

Like most ideals, this is impossible of full realization, but we can get much closer to it than most manufacturers can be brought to believe, and that, too, within practical limits of labor and expense.

The value of such information can hardly be overstated, and applies in many ways.

First. It affords a true basis for bidding and contracting for new work.

Second. It shows gains or losses when and where they occur.

Third. It makes the monthly balance a financial statement, with inventories and net gains closely approximated.

Fourth. It calls attention to leaks and indicates both their cause and the remedies required.

Fifth. It indicates the extent of the variations in efficiency of the plant, as compared with the expenditures, in times of surplus or deficiency of work.

The last is specially important in these days of largely increased wages for all overtime work, when (if a Hibernianism may be permitted) it is possible to lose money on a profitable job, and it is equally possible to make money (or reduce loss, which is just as important) by doing work at cost during a dull season.

The only cost system worthy the name is one in which the results become a part of the general bookkeeping and are proven in the same manner and degree as any other part of the work in the *monthly trial balance*.

This means that the various departments of operation and classes of material are treated just the same as customers, that is, charged with what they get and credited with what they furnish or produce at actual cost—not with any intention of having a profit balance shown at any time, but with a view to having them balance when all transactions are closed.

To argue with any manufacturer about the necessity of getting a profit on his product is to insult his intelligence, and this applies to the master printer, although some of the fraternity, owing to slight acquaintance, would not recognize a genuine profit at sight.

The need of finding out exactly what goods cost, not once, nor once a year, but *all* the time, ought to be equally evident, because *costs govern profits*; yet many manufacturers and most printers fail to see the connection.

They wait until *next year* to find out whether they have a dividend or a deputy sheriff coming, and even then some of them do not know the difference until the show is over and the shutters are put up.

When it is possible to get fifteen different bids on the same job, the highest double the amount of the lowest, it does not take a Sherlock Holmes to discover that something is wrong.

What the trade has been slow to learn, however, is that this condition of things hurts not only the fellow who gets the contract, but every one of the fifteen bidders and the whole fraternity, and that such ignorance and recklessness in bidding are responsible for whatever of discredit is associated with the printing business in the public mind.

There are progressive shops, as everybody knows, where costs are kept and a rational attempt made to do business properly, but the proportion is still lamentably small, and of the methods in use, so far as we have been able to learn, none is free from serious faults.

The system prepared by Mr. Blanchard, of New York, recently exhibited before the Chicago Typothetæ, and which is perhaps the most comprehensive, involves at least fifty per cent too much labor and expense, requires too much clerical work in the departments which should be done in the office, and is faulty in several minor particulars.

The great defect, however, in this, as in all other attempts to solve this problem, is the failure to make the results a part of the *general bookkeeping*.

The monthly trial balance can and should prove costs as well as customers' accounts. Mr. Blanchard, with all his detailed calculations, admits that arbitrary rates are unavoidable, yet he only proves them by averaging the year's figures, thus getting at the facts only at the year's end.

Conditions change with each month, and costs change with them, hence it is important to get proofs at least monthly, in order to know the extent and cause of variation.

To overload a system with detail and complications is to doom it to defeat in actual operation; to put clerical work

anywhere but in the office is to get poor results and waste the time of the foremen on service which they are seldom fitted either to perform or direct.

The essential features of a successful scheme of cost-accounting are:

First. To keep an account with each order or job, charging it with every element of cost and expense, using actual figures where practicable and arbitraries for the rest.

Second. Keep ledger accounts with each of these elements and credit them with what is charged to the individual job.

Third. Charge these accounts with actual expenditures, depreciation, etc., and the balance should show inventories, including unfinished work.

Fourth. Nothing should be written twice if once can be made to serve. Details must not be shown on two forms or reports where it is possible to combine them in one. Totals only are to be posted and every economy of labor provided for.

By carrying out the first proposition the net profit on each job is shown when it is completed and goes direct to the loss and gain account, so that the monthly trial balance will show a close approximation of financial condition without the necessity of taking any inventory.

The various ledger balances, representing inventories, can be proved by department inventories as desired, one or more each month, thus avoiding the great amount of labor necessary in taking a complete inventory at one time.

If, on examination, the balance of, say the ink or paper account, is seriously different from the inventory, including material represented in unfinished work at the close of any month, then a leak must be looked for.

If the machine composition account, for example, is out of balance with the amount of this item, as represented in unfinished work, notice is thereby given that the basis of figuring is wrong, and the arbitrary rates, which are used as a part of the basis in this department, must be looked into, and the same rule holds good throughout the list.

#### PAPER FROM CORNSTALKS.

After a long course of experimentation, carried on at Kankakee under the encouragement of the Department of Agriculture, it is found that high-grade paper can be profitably manufactured, in different varieties, from various parts of the cornstalk. One kind is made from the hard shell of the stalk, another from the pith, and a third from the husk. "From the pith is turned out the finest grade of oil paper, almost equal to linen paper," so it is claimed by experts at the Department. A machine has been invented, and is now being manufactured, which will take the cornstalk, with the ear still on, husk the ear, separate the husk from the stalk, and then remove the shell from the pith. Sending this machine into the fields, the paper manufacturers will propose to farmers to buy their corn crops as they stand in the fields. If the farmers wish the corn after it has been husked, it will be passed back to them. Otherwise it will be marketed by the owner of the machine, who will convert every remaining part of the plant into some form of manufacture.

#### MADE HIM A PRINTER.

I do not want to miss a single number — can't afford to — so you will please send it right along. Why, THE INLAND PRINTER has made me an amateur fad printer. I have actually purchased a small printing outfit, and derive a great deal of pleasure, out of office hours, working with it.—*A. J. Embree, Belton, Texas.*

#### AN IMPROVEMENT.

**PURCHASER**—“So this is an improved typewriter?”

**AGENT**—“Yes; If you don't know how to spell a word, there is a key that will make a blot.”—*Philadelphia Record.*

## TRADE NOTES

THE Hartt-Miehle Printing Press Manufacturing Company was recently incorporated at Huron, South Dakota, with a capital of \$5,500,000.

FROM the Arnold Roberts Company, Boston, we have received a handsomely designed and printed catalogue of their cover-papers comprised in the “Colonial” series.

ALBUQUERQUE, New Mexico, is soon to have a first-class bindery. H. R. Mitchener has decided to remove his plant from Cripple Creek, and expects to be established in Albuquerque by May 15.

THE stockholders of the Miller-Flaven Printing Company have changed the name of the corporation to Greeley Printery, of St. Louis. Increased equipment and capital will enable the company to render more efficient service.

THE Warr Printery & Bindery, conducted by J. W. Warr, has succeeded the Plowman Publishing Company, at Moline, Illinois. Mr. Warr has devoted his energies especially to the printing of business-school advertising, books and supplies.

THE Fred'k H. Levey Company, inkmakers, have removed their Chicago office to more commodious quarters at 357A Dearborn street, where Mr. A. B. Newton, Chicago representative, will be in better shape than ever to handle satisfactorily the rapidly increasing Western business of this concern.

THE Japan Paper Company, New York, has just sent out a new sample booklet of its genuine hand-made Japanese vellums for etching, engraving, photogravure, steel-plate lithography and printing. Three weights of the “Shidzuoka” or New Mill papers are shown, and four different weights of the “Insetsu Kioku,” or Imperial Mill.

THE Utotype Company is building a structure which will contain sixty thousand square feet of floor space, and in which will be concentrated its present factories at Manchester, Connecticut, New Bedford, Massachusetts, and New York city. This building is near the Brooklyn end of the bridge, at 148-156 Sands street, Brooklyn. With its enlarged facilities, the company will be able to handle its increasing business more promptly.

ANNOUNCEMENT is made that George Harvey, president of Harper & Brothers, has acquired the publishing and syndicate business of R. H. Russell, and that Mr. Russell is to become associated with the house of Harper & Brothers. Mr. Russell said the Harper house would now be in a position to make terms with authors that would be both profitable to them and to Colonel Harvey, because of the greater distributing and selling efficiency due to the merger.

THE J. W. Butler Paper Company has issued a handsomely prepared catalogue of the cameo plate coated book-papers, especially adapted to the printing of half-tones, woodcuts, line plates and letterpress for books, magazines and catalogues. The dead finish of these papers makes them particularly attractive, and their bulk being about ten per cent greater than the regular coated book-paper will make them acceptable for a large range of work. Half-tones are given a peculiar steel-plate effect, as exemplified in the specimens before us.

THE amendment providing that no convict labor should be employed in doing the State printing was defeated in the Illinois Legislature. Ex-Speaker Sherman spoke for the amendment in behalf of the Typographical Union. Mr. Clarence Darrow opposed the amendment. He said that many printers had appealed to him to favor it, but that he could not do so. All the Legislature could do for the workingman, he

## THE INLAND PRINTER

said, was to give him a fair show and provide that the products of the penitentiary shall not go into the open market, in competition with free labor.

THE new Texas law, requiring all State law reports to be published in Texas, and the securing of the contract for the work, has made it necessary for the Gammel Book Company, at Austin, to construct a new three-story building to carry on the work. The plant will be one of the largest in the Southwest, and will give employment to two hundred persons. The officers of the company are: Marcellus E. Foster, of Houston, president; H. P. N. Gammel, vice-president; A. S. Vandervoort, treasurer; C. F. Gydeson, secretary. The company also publishes the *Austin Morning Statesman*.

Sr. LOUIS printers, stationers, lithographers and blank-book makers have entered into an agreement to close their establishments at one o'clock on Saturdays from April 4 until September 30. The following concerns are parties to the agreement: George D. Barnard & Co., Buxton & Skinner Stationery Co., C. R. Comfort & Co., Con P. Curran Printing Company, Gerritzen Bros. & Co., Great Western Printing Company, Greeley Printery, Lambert-Deacon-Hull Printing Company, Little & Becker Printing Co., McLean Printing Company, Merry & Nicholson Printing Co., Samuel F. Myerson Printing Company, Perrin & Smith Printing Co., E. J. Schuster Printing Company, C. S. Severson, Shallcross Printing & Stationery Co., Sieber Stationery & Printing Co., Skinner & Kennedy Stationery Co., Spalding Stationery Company, Stephens Litho & Engraving Co., R. P. Studley & Co., Woodward & Tiernan Printing Co.

THE Mackenzie Davis Lithographing Company and the Eichbaum Company, printing and bookbinding concerns of Pittston, Pennsylvania, have consolidated under the name of the Eichbaum Lithographing & Printing Co. The new company has purchased the seven-story building of the Mackenzie Davis Company, now being constructed. A capital of \$250,000 has been subscribed. The plant will be enlarged for lithographing, embossing, printing, bookbinding, steel and copper plate work and engraving. The consolidated company will compete for work in New York, Boston and Chicago. The officers of the new company are: Harvey H. Smith, of the Mackenzie Davis Company, president; H. E. Bateman, of the Eichbaum Company, vice-president; W. H. Griffin, of the Eichbaum Company, secretary; A. J. Wehner, of the Mackenzie Davis Company, treasurer. The Eichbaum Company began business over one hundred years ago. Mackenzie Davis has not been with the company bearing his name for over ten years.

### MAY SPECIMENS, AMERICAN TYPE FOUNDERS COMPANY.

The graceful lines of the Tiffany Script are familiar to all who have observed the recent work of copperplate engravers. This face is as close a copy as it is possible to reproduce in type of the work of the artist who did much of the official copperplate engraving for the Pan-American Exposition. This is from the same artist, also, who designed the Engravers Old English and some of the other more recent American type designs. Tiffany Script is cast by the American Type Founders Company, and shown elsewhere in this issue from fourteen to sixty point. It is sure to become an exceedingly popular script.

There are characteristics about the Globe Gothic which will make this an exceedingly popular type-face for advertising and general display purposes. The design for this series was suggested by General Charles H. Taylor, of the Boston *Globe*, and it has been reproduced by the American Type Founders Company in fourteen sizes, from six to ninety-six point, inclusive. Two very attractive specimen pages are shown in this issue, and printers will at once be attracted by the particular clearness and distinctness of the smaller sizes.

### THE "AUTOPLATE" STEREOTYPING MACHINE.

JUST about a hundred years after the invention of the art of stereotyping, Mr. Henry A. Wise Wood has brought out his autoplate machine. This was first used on the New York *Herald*, and is now being introduced in the leading newspaper offices throughout the world, and is, singularly enough, the first real stereotyping machine, all other machinery previously used in this field being adapted to doing only part of the work of making a stereotype plate. Mr. Wood is thus a pioneer inventor, and this is one of the rare instances of a full-fledged commercial machine growing from one man's brain. Strangely enough, he was the only man in the printing world to see the value of such a machine, and working quietly for seven or eight years, he found the correct means of accomplishing his ideas.

It is of interest to printers, inventors and others to know how Mr. Wood succeeded in creating a revolutionary machine, springing full-grown to success, a completely developed and entirely new idea. The theory of the machine is based on his conception of handling the delicate paper matrix by mechanism. Heretofore all stereotyping was done by hand; the stereotyper put the paper matrix in a casting-box, poured in the metal, removed the cast plate and stripped the matrix from it. Mr. Wood conceived the idea of removing the paper matrix from the cast plate by mechanical means. In prior hand devices it was always considered necessary to take the plate, with the paper matrix adhering thereto, out of the casting-box, pull the matrix from the plate by hand, and then replace the matrix by hand for the next cast. In the Auto-plate the matrix is separated, or flexed, from the curved surface of the cast plate, the plate delivered and the matrix then returned into position for another cast, all by means of a smoothly working mechanism, instead of by the uncertain fingers of the operator.

There are other important features of Mr. Wood's invention, such as the use of a cylindrical core, one-half of which is alternately used for the casting operation; the sliding of the plate through a finishing apparatus, which trims the ends and planes the inside of the plate, and a mechanism which cools the plate as soon as it is cast.

Mr. Wood's patents cover the combination in a stereotype-printing-plate casting apparatus of devices making up a curved casting chamber, with means for separating a flexible matrix and the convex type-face of the cast plate; the combination in a stereotype-printing-plate casting apparatus of devices making up a casting chamber, with means for flexing a flexible matrix to free it from the type-face of the cast plate; the combination in a stereotype-printing-plate casting apparatus of devices making up a casting chamber, with means for flexing a matrix to free it from the type-face of the cast plate and for restoring said matrix to its original casting position for a succeeding duplicate cast; the combination in a stereotype-printing-plate apparatus, of devices making up a curved casting chamber, with means for flexing a matrix to free it from the convex type-face of the cast plate and to restore it to the original casting shape, without losing control of the same; a matrix-holding device constructed to engage and hold a flexible matrix, and means whereby said device is connected to a stereotype-printing-plate casting apparatus to bring the flexible matrix into defined relation thereto, so that it may be positioned, stripped and repositioned for successive duplicate casts.

THE Winnipeg *Telegram* has just purchased the four story and basement block on the southwest corner of McDermot avenue and Albert streets, Winnipeg. This is right in the heart of the city, only a short block from the postoffice and Main street. When in its new home the *Telegram* will have more than double the floor space of any other newspaper publishing house in western Canada.

*Tiffany Script Series*

Cast on American Script Line—Point Body

60 POINT

3 A \$4.00 7 a \$4.25 \$8.25

*Handsome Lettering for Stationery*

48 POINT

3 A \$3.05 9 a \$3.95 \$7.00

*Neat, Legible and of Good Wearing Qualities*

36 POINT

4 A \$2.65 12 a \$3.65 \$6.30

30 POINT

5 A \$2.35 15 a \$3.15 \$5.50

*Announcements and Invitations  
High-Class Printing**The Latest Script Face  
has Striking Features 62**Mr. and Mrs. Ira Pierce**request your presence  
at the marriage ceremony of their daughter**Eleanor Kathryn**to**Mr. Walter Perkins Brown**Wednesday Evening, September twenty-seventh  
nineteen hundred and three**at seven o'clock**St. Peter's Cathedral  
Logansport**Order from Nearest House**American Type Founders Company**Mrs. Irene Roberts**134 Charles Street**Baltimore**Fashionable London  
Dressmaker**This Series is surely a valuable  
addition to every Office \$1234*

18 POINT

8 A \$1.80 24 a \$2.95 \$4.75

*Printers can enter into Competition with  
the Engraver aided by this Type 56789*

14 POINT

8 A \$1.25 32 a \$2.50 \$3.75

*Originated by American Type Founders Company.  
The beauty of this Design stands out prominently in  
every line. Made in the Seven sizes here shown 73*

# Globe Gothic Letters

Are modelled on lines suggested by General Charles H. Taylor of the Boston Daily Globe, and they present in attractive shapes the features demanded in a modern type for newspaper and general

## Advertising

work. These features are great clearness, strength of face, and enough individuality to remove them from the ordinary gothic forms. Attention is called to the remarkable clearness of the two small sizes, 6-point and 8-point

Globe Gothic Series is made in 14 sizes, for sale at all Houses and by Special Dealers of the

American Type  
Founders Co.

## How to Please

His customers need not be a difficult problem to a printer nowadays if he pays proper attention to the selection of his type. Let him obtain that which is readable, attractive, and of a style appropriate for the nature of his work. New

## Styles

of type to attract and please customers are as needful to the printer as new stock is to the milliner or fresh flowers to the florist. The American Type Founders Company is constantly making fresh and original type faces. It makes designs for special kinds of work, and many others that are useful for a great variety of work, giving the printer an inexhaustible supply of new material wherewith to attract and please a class of the most

Desirable  
Patrons

# Globe Gothic

A  
Cast on American Point Line — American Point Body  
American Point Set

20 A \$0.90      6 Point, \$2.00      40 a \$1.10

**OLD METHOD OF PRINTING FROM MOVEABLE TYPES**  
**Unlike Other Crafts Followed by Workmen of Today \$2**

18 A \$1.05      8 Point, \$2.25      36 a \$1.20

**VARIOUS EMBRYOTIC STAGES OF EXPERIMENT**  
**Young Printers of Today with Numerous Facilities**

16 A \$1.15      10 Point, \$2.50      32 a \$1.35

**GREATER COMFORTS AND TROUBLE**  
**Experienced by the Printer of Seventy**

15 A \$1.20      12 Point, \$2.75      30 a \$1.55

**CHANGED WORKING CONDITION**  
**Regular Stock 46 Greatly Improved**

12 A \$1.30      14 Point, \$2.75      24 a \$1.45

**BEST MODEL GOTHIC FORM**  
**Readable Characters Secured**

9 A \$1.50      18 Point, \$3.00      18 a \$1.50

**CLEAR STRONG LINES**  
**Fortune \$80 Presented**

7 A \$1.70      24 Point, \$3.50      12 a \$1.80

**HONEST PRINTER**  
**Made Friend Quiet**

6 A \$2.30      30 Point, \$4.25      9 a \$1.95

**DEMORALIZES**  
**Brown & Smith**

5 A \$2.55      36 Point, \$5.00      8 a \$2.45

**SCAREHEAD**  
**Model Found**

4 A \$3.05      42 Point, \$6.00      7 a \$2.95

**PROJECTS**  
**Gale 9 Red**

4 A \$3.75      48 Point, \$7.00      6 a \$3.25

**DISCHARGE**  
**Picture Card**

3 A \$5.00      60 Point, \$9.00      4 a \$4.00

**HEADING**  
**Outwards**

2 A \$6.60      72 Point, \$11.00      4 a \$4.40

**FRENCH**  
**Bangled**

3 A \$9.50      96 Point, \$15.50      3 a \$6.00

**RIDES**  
**Month**

Patent applied for in America and registered in England by  
**American Type Founders**  
**Company, Designer**

In stock and for sale at all Houses and by Special Dealers

# WINCHELL

IS THIS MONTH'S OFFERING TO DISCERNING  
PRINTERS BY THE INLAND TYPE FOUNDRY

A sturdy, striking letter, in keeping with  
the present-day taste in typography

---

This series is now  
complete in twelve  
sizes, from six to  
seventy-two point

---

Winchell is cast thruout on our celebrated  
Standard Line and Unit Set System

Originated and Manufactured Exclusively by the

**INLAND TYPE  
FOUNDRY** SAINT LOUIS  
CHICAGO  
BUFFALO

# WINCHELL

was designed by EDWARD EVERETT WINCHELL, Art Director of the Matthews-Northrup Printing Works, and is especially adapted for use in fine catalog and booklet printing, as well as for commercial stationery, where something out of the ordinary style is demanded

4a 3A

72-Point Winchell

\$16.00

# Build

4a 3A

48-Point Winchell

\$7.50

# HOPES Stride 3

8a 5A

30-Point Winchell

\$4.50

# THE VOGUE Latest Idea 2

15a 9A

18-Point Winchell

\$3.20

# STRIKING MODELS Catch the Attention 5

26a 15A

12-Point Winchell

\$2.80

# NOTE VIRILE INDIVIDUALITY Desirable Art Combinations 86

34a 22A

8-Point Winchell

\$2.25

# NIFTY FACES FOR WIDE AWAKE PRINTERS Demands for the Unique Met by Winchell 90

4a 3A

60-Point Winchell

\$12.50

# Latest

6a 3A

36-Point Winchell<sup>1</sup>

\$5.00

# GET RICH Purchase 8

9a 6A

24-Point Winchell

\$3.50

# SERIES NAMED After the Artist 6

22a 12A

14-Point Winchell

\$3.00

# WILL COMMEND ITSELF Numerous New Features 4

30a 18A

10-Point Winchell

\$2.50

# SUITS DISCRIMINATING PATRONS Remarkable Magnetic Attributes 32

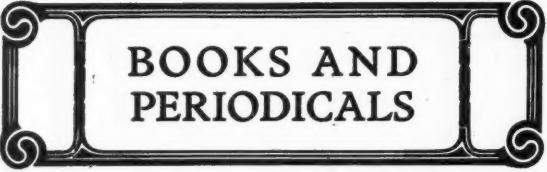
40a 24A

6-Point Winchell

\$2.00

# SUPERIOR FOR FINE MAGAZINE ADVERTISEMENTS Appropriate Wherever Forceful Displays are Required 58

**INLAND TYPE FOUNDRY**  
CHICAGO :: SAINT LOUIS :: BUFFALO



## BOOKS AND PERIODICALS

**In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale and prices should be enclosed in all publications sent for review.**

JOHN WANAMAKER has sold his publication, *Everybody's Magazine*, to a corporation that in the future will conduct the periodical. The new corporation will be known as the Ridgeway & Thayer Company, and is composed of Erman J. Ridgeway, John Adams Thayer and George W. Wilder, present vice-president of the Frank A. Munsey Company. Mr. Thayer is a director in the Butterick Publishing Company, of which Mr. Wilder is president.

A NEW PUBLISHING HOUSE.—Fox, Duffield & Co. is the name of a newly incorporated firm of publishers, who will engage in "a general publishing business" at 36 East Twenty-first street, New York. The heads of the firm are young men, though long identified with their calling. Mr. Rector K. Fox, the brother of the novelist, John Fox, Jr., has been for nearly seven years in the publishing house of R. H. Russell, and before that he was occupied for several years with newspaper work. Mr. Pitts Duffield has been in the employ of Charles Scribner's Sons for the past five years; he is the son of Gen. Henry M. Duffield, of Detroit. Both Mr. Duffield and Mr. Fox are Harvard graduates. The new firm will launch two books this spring, "The Autobiography of a Thief," a genuine human document recorded by Hutchins Hapgood, and "Everyman," the fifteenth-century morality play (presented this winter), with the old woodcuts reproduced from the first illustrated medieval edition of the play.

Mr. S. E. Kiser's volume, "Love Sonnets of an Office Boy," has met with unusual success and is now one of the most popular books of verse on the market. "Soul Sonnets of a Stenographer" is the title of another series of office sonnets of Mr. Kiser's, which are now appearing in *The Saturday Evening Post*. The following is one of the office-boy sonnets:

I heard the old man scoldin' yesterday  
Because your spellin' didn't suit him quite;  
He said you'd better go to school at night;  
And you was rattled when he turned away;  
You had to tear the letter up and write  
It all again; and when nobody seen  
I went and dented in his hat for spite:  
That's what he got for treatin' you so mean.

I wish that you type-wrote for me and we  
Was far off on an island, all alone;  
I'd fix a place up under some nice tree  
And every time your fingers struck a key  
I'd grab your hands and hold them in my own,  
And any way you spelt would do for me.

FINLEY PETER DUNNE, the creator of the inimitable "Mr. Dooley," says there is a slight error in the Chicago report that he has been released by *Collier's Weekly* to join the Harper publications at a salary of \$40,000 a year. "I have not quit *Collier's*," said Mr. Dunne this evening, "and I have no engagement with any Harper publication, nor have I any promise of \$40,000 a year. With the exception of these few inaccuracies, the report is quite true." The report has probably arisen from a business arrangement Mr. Dunne has concluded with Colonel B. M. Harvey, who is at the head of Harper Brothers. In explanation, the author said: "I have simply

transferred the management of my syndicate matter from R. H. Russell to Colonel Harvey. This is a personal undertaking of Colonel Harvey's, and Harper Brothers are in no way interested in it, though it is possible that some of my matter may be used in some Harper publication, if found suitable. The chief feature of the syndicate matter is the 'Mr. Dooley' articles, but the arrangement with Colonel Harvey covers any other matter of mine thought suitable for syndicating. I continue my editorial connection with *Collier's Weekly*, for the present at least. What the future may bring forth I can not foretell. Forty thousand dollars per," murmured Mr. Dunne, with a sigh; "Why didn't my Chicago friends add another cipher or two and make me comfortable for life?" — *Chicago Record-Herald*.

THE Appletons have added a volume to their "Expansion of the Republic" series in "The History of Puerto Rico," by R. A. Van Middeldyk. Histories of Puerto Rico have been few; in fact, aside from a few wholly inadequate ones by natives, the present volume has but one predecessor, and that Friar Inigo Abbad's "Historia de la Isla San Juan Bautista," written in 1782. Mr. Middeldyk is librarian of the free public library of San Juan and has had access to all the data obtainable in the island. He has portrayed the salient characteristics of the life of the island, described the acts of the reigning government and pointed out the evils of colonial rule, and the book enables the reader to form a fairly accurate idea of the past and present state of Puerto Rico. He says that the general character of the present generation of the islanders is made up of "the distinctive qualities of the three races from which they are descended—indolence, taciturnity, sobriety, disinterestedness, hospitality, inherited from their Indian ancestors; physical endurance, sensuality and fatalism, from their negro progenitors; and love of display, love of country, perseverance and chivalry, from their Spanish sires. The result of the union of two physically, ethically and intellectually widely differing races is not the transmission to the progeny of any or all of the superior qualities of the progenitor, but rather his own moral degradation." Despite this freely acknowledged low moral tone of the people, social, educational and political conditions have improved rapidly during the four years of American occupancy, and the author is optimistic in his prophecies for the future. The chapters on finance, commerce and agriculture will not prove of practical value to the American money-getter, as the latest statistics given are those of 1890. The book is intended to meet the present demand for information regarding the West Indies, and is in the nature of a compilation rather than a thoughtful, philosophical study of the Puerto Rican people. This volume is uniform with the six of the same series previously issued, is well printed on fairly good paper and is illustrated by twelve full-page half-tones. It is the purpose of the publishers to add three other histories to the series soon—"The Settlement of the Pacific Coast," "The Founding of Chicago and the Development of the Middle West" and "John Brown and the Troubles in Kansas."

### THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING INDUSTRY.

I have read many other journals, published both in Europe and in this country, but could find none as interesting as THE INLAND PRINTER. It is the journal of the trade and should be read by all those working at the graphic trade.—*Joseph Avon, Brooklyn, New York*.

### HOW HE GOT IT.

THE SELF-MADE MAN—"I got my education from a correspondence school."

THE OTHER—"Ah, a post graduate, I perceive."—*Harvard Lampoon*.



Copyright, 1903, The Inland Printer Company.

THE HUMORS OF A "PRINT-SHOP."

No. V.

"Say, you children'll have to make less noise out there. The boss is away, and I'm tryin' to write a personal."

## ADVERTISING FOR PRINTERS AND OTHERS

BY CHARLES E. DITZEL.

**Printers are cordially invited to contribute specimens of their advertising to this department, particularly such specimens or plans as they have found to be profitable, with such reports of the results attained that may be of interest to the trade.**

A BOOKLET FOR A PRINT-SHOP.

Somebody said a critic is never a builder. This may be true; I am not going to try to dispute the above statement, but I am going to build a composite booklet—a booklet to advertise the average print-shop made up largely from matter taken from such booklets which have been received by this department, mingled with a few thoughts and suggestions by the critic.

The matter is short and snappy; the arrangement of the pages is shown herewith. This book could be run in two or three colors, which, of course, would make it more effective.

The location of initials, ornaments and general arrangements has just been suggested, and no effort is made to idealize this feature of the booklet. It is just a suggestion, and the pages speak for themselves.

### SPECIAL.

*To Owners of Print-shops:* Have you a good trade-mark or press-mark? If you have, send an engraving of it to this department; if you have not, send us your name.

In the July issue of THE INLAND PRINTER the value of the trade-mark will be discussed, and all trade-marks we can get will be used to illustrate the article, with some original drawings of new trade-marks.

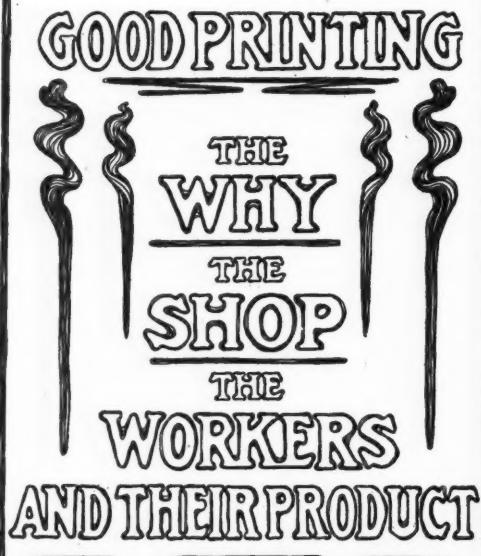
## IT'S UP TO YOU



ID it ever occur to you that your printed matter is one of the things that point largely to your style of doing business? What do you think of a man whose stationery is poorly printed? Don't you unconsciously get the impression that he is careless in his business methods? Isn't it a fact that all the bill-heads, letter-heads, booklets, pamphlets and circulars you send out are each and every one a good advertisement for you if neatly done, and a bad ad. if poorly executed?



## PUT IT UP TO US



**IT'S UP TO YOU**

**T**HERE'S a little print-shop in your city that we want to tell you about. It's filled with a bunch of good fellows whose work is a pleasure in itself. A more earnest, more diligent or more enthusiastic force is hard to find. The shop is a bee-hive of willing and intelligent workers, who are plugging away at good printing. It's our hobby to do it, and if you will give us an opportunity we will touch your appreciation and win you over to our side of the fence, and prove to you how much you need our kind of printing, and that it pays to have just that sort.

**PUT IT UP TO US**

**IT'S UP TO YOU**

We have had a whiff of success and now we hanker for more. Success is proof of merit. It must meet the necessity of trade. We are right here in Printersville to meet such a necessity—that of good printing, and in doing so we hope to attain success. The facilities of our plant are such as to help us do this, and we are just the sort to do good printing. We can print booklets and other forms of good stuff that will dodge the waste-basket, and make you glad you are in business.

**PUT IT UP TO US**

**IT'S UP TO YOU**

**W**E are daily planning stylish, business-getting things. We want you to get next to some of those good things—some of those happy effects in printing which can not help but warm up the soul of the buyer. Haven't we said enough?

**PUT IT UP TO US**

**THIS LITTLE BOOK WAS CONCEIVED AND EXECUTED AT THE PRINT-SHOP**

By honest hands, who love their work, to show you that we are full of ideas, vigor and gumption. You will find us at No. 40 and 42 Main St.,  
**PRINTERSVILLE, OHIO**

## THE INLAND PRINTER

## CRITICISMS.

THE business card of the Inland Press, Spokane, Washington, is a neat and excellent piece of composition. The arrangement could not be improved upon.

RANDALL PRINTING COMPANY, of St. Paul, Minnesota, from the quality of the specimens sent in, are doing some excellent work. The composition and general arrangement on all their productions are highly



Good Printing All Ways and Always



artistic, and thoroughly up to the standard. One of the best examples in the lot you sent us is the blotter design, which is beyond criticism. The other small samples show extremely good taste.

"HALF YARD OF FASHIONS" is the title on a folder from Gatchel & Manning, Philadelphia, advertising their half-tones for advertising fashions. The folder shows some excellent specimens of this kind of work.

A BUNCH of specimens, labeled "Fine Printing," comes from Pearson Brothers, art printers, Halifax, Nova Scotia. The presswork and composition on these specimens is executed in a very clever manner. The cover is type-design printed in gold on purple princess cover-stock. The inside is printed on enamel, and shows quite a number of specimens of job composition.

A NEWSPAPER advertisement from Marshall Field & Co., Chicago, advertising an exhibit of Rookwood pottery, is a highly artistic and well-designed piece of advertising. We show a small reproduction of it in these columns.



"PRODUCTS OF A MODERN ENGRAVING HOUSE" is the title to a very neat and suggestive little folder from Sanders Engraving Company, St. Louis. The cover-design is unique and artistic, and the whole is well printed.

A POSTER-CARD from McCorquodale, Dundee, Scotland, advertising poster-cards, is an effective proposition. The text is the business-bringing kind. The matter could have been displayed in a more artistic manner, which would have made the card good advertising.

SCHOLL PRINTING COMPANY, Chillicothe, Ohio, send out a most unique and clever little folder announcing the fact that they have added a complete bookbindery to their printing-office. It bears a clever half-tone of Mr. Scholl's little girl, after whom he has named his bindery, "The Centura Bindery." The presswork and arrangement throughout are good.

THE Glenwood Post send us a little specimen of printing, which was issued as a reminder to their customers to come again. It is a neatly designed slip to be pasted on packages of printed matter, on ends of envelope boxes, on the backs of letter-head and bill-head pads, etc. Each slip is numbered to correspond with the number on the job ticket. The text is good and the idea is a fine one, and should bring returns.

## "ADVERTISING OF ALL SORTS HELPS ALL SORTS OF ADVERTISING."

With reference to the agitation of the municipal art leagues to do away with bill-board advertising, Mr. Krackowizer, manager of the publicity department of the Milwaukee Sentinel, evidently considers that



there is more art in the bill-boards than in the unsightly vacant lots they hide. This view of the question is strikingly illustrated in the reproduction herewith from colored posters issued by the *Sentinel*.

N. A. T. CARROL, book and job printer, Buffalo, New York.—Your folder is well written, and the idea is first-class. The display and general make-up could be greatly improved. By careful arrangement of your matter, mixed with some good taste in composition, the folder would be good. As it stands now it lacks design, and the advertising quality which such a folder should have coming from your shop.

"THE PLYMOUTH FAMILY" is the title on a booklet designed and put in print at the Rochester print-shop, in the city of Blue Earth and State of Minnesota, for the purpose of introducing the Plymouth family and showing what they can do in producing original and tasty modern type designs. The book starts out with a little talk on typography. The specimens shown on the inside pages are thoroughly artistic and well composed. Your book is a good piece of advertising. Your name and address should be displayed in larger type on the back page.

LIQUID CARBONIC ACID MANUFACTURING COMPANY, Chicago, Illinois.—The advertising inserts which you get out for your ads. in the various drug and bottling publications are very elaborate and attractive. Some of these are overdone. I believe good, simple, strong designs would be just as impressive. The one with the two figures holding up the banner, titled "For Winter Business," bearing the half-tone portrait of the lady in the circle, is the best of the series. It is well designed and is a good, forcible ad. The "Jolly Bottler" series could be improved by better drawings. The text throughout is first-class and I think will be read.

E. H. LISK, Troy, New York.—The blotters you forward to this department I fear are not good advertising for a printer. The idea is a clever one, and the proper way, I think, to do this up right, would be to print part of the text in type, making a general type design of the blotter, using a ruled border around the extra edge. Print your name and address in good strong type at the bottom, and then write your text in by hand, as you did. This would make a design of your blotter and no doubt would be attractive and a first-class piece of advertising. As it is now, the average man at first glance would not realize that this was made and printed from a half-tone plate. I think every printer, in advertising himself, should, by all means, show in his advertising some of his handicraft. In other words, show your customer that you have good taste, a good eye for arrangement, and a brain that has some creative ability. You have shown him the latter, now do not fail to impress him with the fact that you are a printer.

## TYPOTHETAE NOTES.

Mr. Henry W. Cherouny, the printer-sage of New York, writes to THE INLAND PRINTER: "The Alliance of the Master and Journeyman Printers' Unions of Germany has issued a remarkable proclamation to the workingmen of the Empire. It is published in the *Zeitschrift für Deutschlands Buchdrucker*, March 12, 1903, and must undoubtedly convey to the average American mind the idea that printerdom in Germany is turned upside down. In order to understand the full bearing of the document, of which we give you below a translation, let the kind reader for a moment imagine that the largest and most conservative printers of the Typothetae had issued a strike order against all non-union shops in the United States. One would dismiss the ideas manifested by this document as laughable April jokes were it not for the serious truth that they give evidence of the existence of that kind of sterling common-sense among the German printers which overcomes class pride and inherited prejudices for the sake of the common good. As Galileo said, after his forced renunciation of the theory that the earth moves around the sun, '*Eppur si muovo!*' — And yet it moves!"

## "APPEAL TO THE JOURNEYMAN OF THE PRINTING TRADE.

The Common Scale Association of German Printers has, during the six years of its existence, twice succeeded in securing, almost without a contest, revised and improved scales for the journeymen of the trade. Local employers and journeymen in close alliance have both in their way faithfully assisted in carrying out these measures. Yet it must be confessed with a sense of humiliation that there are still thousands of journeymen in the country working at terms which do not correspond to the existing scale. *Thereby they lower the wages of their fellow workers and further that villainous competition which ruins our trade.* There are many who do not even shrink from working in regular apprentice-breeding shops, never considering that thus they assist in rearing a class of fresh men who will be injurious to both the trade and the whole class of wage-workers. Loyal journeymen are in duty bound most seriously to bring home to such colleagues the disloyal and trade-destroying character of their course, and to cause them to contend with all legal means against these wage-squeezers and price-cutters of the trade. Here is the brakeshoe stopping the future development of our common scale, together with the improvement of our material condition! As long as we have not thoroughly cleared out the adversaries of our common scale, we shall not be able to think of its further improvement.

Therefore, you colleagues, who do not yet work in union printing-offices, demand at last the introduction of the common scale, or — leave the printing-offices working under non-union conditions! The common scale is introduced by the representatives of the German workingmen and employers, and each of us is bound by moral and social obligations to stand up for our common cause under all circumstances!

The labor bureaus of our alliance will more strictly than ever include journeymen coming from non-union printing-offices. *We furthermore deem it a matter of course that union workingmen will refuse any longer to work by the side of disloyal journeymen.* For, whoever is not for us is against us, and every form of social regard towards our enemies is out of place.

We have, therefore, resolved to remind the journeymen employed in non-union offices for the last time of their duties toward the trade and to demand of them, on Saturday, March 21, to request their employers in polite but clear and unmistakable terms to introduce the common scale. Where this request is refused, the facts are to be reported to the German Printers' Common Scale, main office, Berlin, S. W., Friedrich street 239. This office will then try to conciliate. If after this, the said colleagues are without answer by March 28, they may assume that the repeated attempt at conciliation of the common scale office has been useless, and that their demands should be considered refused. *We expect that then all our colleagues will act accordingly.*

Those colleagues who shall lose their positions on account of their loyalty to the Common Scale Association will report at once to their district representatives, stating whether they are pressmen or compositors. *The labor bureaus of the Common Scale Association will, first of all, provide places for these colleagues.*

*Our common interests require common action; we must move forward and not backward. Let every one do his duty on the 21st of March, 1903.*

## (Signatures.)

It is perhaps not necessary to point out to Mr. Cherouny that the anti-trust laws of this country are not favorable to agreements of this kind. When we legislate against "restraint of trade," there is evidence that we must experience a few pinches here and there ourselves. For instance, the Atlanta situation. *The Editor and Publisher*, of March 7, 1903, says:

"An interesting situation among the job printers of Atlanta was revealed recently by the strike in the Blosser Printing Company's office, if reports are true. It seems there exists a compact between the Employing Printers' Club of that city and the printers' union, whereby, in consideration of the offices belonging to the club employing only union labor, the union printers agree in turn not to allow their men to work in offices not belonging to the club. All but two of the job offices in Atlanta are said to belong to the Employing Printers' Club, which is said to virtually constitute a trust which controls all prices of jobwork in the city. The Blosser Printing Company was charged with cutting prices and the union was asked to call out its men as a result. President James M. Lynch, of the International Typographical Union, however, declared the strike illegal and ordered the men back to work. His action threatens to break the compact between printers and employers, which was signed two years ago and was to last for five years. There are one hundred and twenty printers employed in the job offices of Atlanta."

THE Washington Typothetae held its first annual meeting Saturday evening, April 4, at the Hotel Fritz Reuter. This organization was formed last fall and has since been affiliated with the national organization. Seventy-five members were present; Commissioner West was the guest of honor, and the president, George H. Judd, presided as toastmaster. The



Each of the above pictures represents a printers' well-known term. The person first presenting a correct solution, accompanied by a speech of not more than twenty-five words, will be allowed to see Mr. Wilken's diamond ring.

menu was printed in the vernacular of the craft, and there were many composing-room jokes in the list of edibles. The frontispiece, which is here reproduced, comprised a series of nine puzzle pictures.

## DETROIT EMPLOYING PRINTERS' AND PUBLISHERS' ASSOCIATION.

Upwards of one hundred of the leading employing printers of Detroit and near-by towns attended the fifth annual dinner of the Detroit Employing Printers' and Publishers' Association, held in the Fellowcraft Club, Detroit, Tuesday evening, March 23. President John Taylor presided. The banquet-room was beautifully decorated for the occasion, a handsomely printed

menu set forth a bountiful repast, a quartette furnished music, and other features went to make the occasion the most successful function ever held by the master printers of Detroit. The guests of honor were Edwin F. Freegard, of St. Louis, Missouri, secretary of the United Typothetæ of America, and Isaac H. Blanchard, of New York, member of the executive committee of the United Typothetæ, and well-known expert on printing-office costs.

Mr. Freegard was the first speaker of the evening. He gave a very lucid account of the organization of the United Typothetæ, its aims and objects. Admitting that the organization had its inception in the desire to meet and frustrate the encroachments of hostile labor organizations, he said there was no intention at present to regard the unions as altogether evil.

"We never have ignored the rights of labor," said Mr. Freegard, "and we do not intend to do so. We are not organized now to 'down labor,' whatever may have been done in the past. At the same time, we deny the right of organized

cut no figure in the question of profits. At least ten per cent of the investment should be set aside at the close of each year's business as profits. In showing how this could be achieved, Mr. Freegard strongly advocated the formation of printing boards of trade and the employment of expert estimators to pass upon all work. He went into detail to show how these boards of trade had been beneficial to the trade wherever established, and gave considerable advice as to how to go about organizing one. The main thing, he said, was to secure competent men to place in charge of the business of the exchange, and the development of a mutual confidence between the members. He cautioned against allowing the public to gain a wrongful impression as to the objects of the exchange, and declared his belief that the public does not want to take advantage of the printer, and only does so because the printer offers himself to be taken advantage of.

Mr. Blanchard followed Mr. Freegard and gave an illustrated talk on the well-known Blanchard method of ascertain-



PRESIDENT BEN W. WILSON, JR., PITTSBURG.

LOOKING UP HOTEL ACCOMMODATIONS FOR UNITED TYPOTHETÆ OF AMERICA, JUNE 22, 1903, AT ATLANTIC CITY.

labor to interfere with our employment of unorganized labor, or to abridge any of the rights conferred upon us by the Constitution of the United States, and these rights we intend to protect at all hazards."

Reverting to the benefits to be derived from organizing, Mr. Freegard said it was necessary for master printers to recognize the fact that this is an age of organization and that no general improvement in trade conditions can be achieved without it. He did not blame anybody for buying his printing wherever he could get it done the cheapest. That, he said, was always the privilege of the buyer—to buy in the lowest market. It was the printer who sold his product for less than a profitable price that was to blame, and needed correction. The trouble with the average printer, he contended, was that he regarded his business too much from the ethical and artistic standpoints, without regard to its business possibilities. Too many printers looked upon the remuneration that they received for their services as managers of their business as profits, whereas such services were entitled to as big a salary as the size of the business done would warrant, and this should



FRANK MANNING, PHILADELPHIA, AND J. C. BRAGDON, PITTSBURG.

ing the costs of printing. The various blank forms thrown upon a mammoth screen were viewed with a great deal of interest, and Mr. Blanchard's explanation of them was followed up with a volley of questions from his listeners.

Mr. Blanchard defined the golden rule in business life to be "Honesty to yourself and the other fellow," and said that true happiness, after all, was based on the knowledge that one had "money in his jeans." Mr. Blanchard's entire talk was devoted to telling just how the employing printer can secure that sort of happiness, and many of those present announced their intention of taking his advice and profiting by it.

#### CHICAGO TYPOTHETÆ.

On March 25 the Typothetæ and employing printers of Chicago met at the Fine Arts building to hear addresses by Mr. Freegard, general secretary of the United Typothetæ of America, and others, and also to receive an address by Mr. Isaac H. Blanchard on his methods of ascertaining the cost of printing. A large number were present and much interest was manifested.

## COMPOSING ROOM ECONOMICS

**Contributions of practical value are solicited for this department. Remittances will be made for acceptable articles on receipt of manuscript.**

### METHOD OF RECORDING ADVERTISING AND OTHER CUTS.

Keeping track of cuts is vexatious at the best. A description of an adequate system devised by Mr. H. H. Flinn, secretary of The Inland Printer Company, and which has been in use many years in this office, will be appreciated by readers who send inquiries in regard to its provisions with more or less frequency.

When a cut is received from an advertiser, a proof is taken of it on paper  $8\frac{1}{2}$  by 12 inches in size, and the name of the owner of the cut and the date of receipt endorsed on this proof. We have two cabinets, twenty drawers in each, with the drawers numbered, and if this cut is not for immediate use it is put in one of these cabinets and the cabinet letter and drawer number also endorsed on the proof. This proof is then placed in an ordinary letter-file, which is subdivided alphabetically. When a cut is sent to the composing-room the proof is taken from the regular file and placed, in alphabetical order, in another drawer of the same file, which is labeled "Composing-room." When it comes back to the office from the composing-room, it is replaced in the drawer of the cabinet from which it was taken, and the proof returned to the file. A rubber stamp, similar to the form shown below, is used for the endorsement:

Received.....	:	.....
Cabinet.....	:	Drawer.....
Delivered to.....	:	.....
By.....	:	.....
Date.....	:	.....

When cuts are returned to advertisers, the proof is taken from the file again and the date and manner of shipment endorsed on the proof, which is then placed, in alphabetical order, in another drawer labeled "Delivered." Few of our advertisers send us receipts for cuts sent to them, and in case they ask for one which we do not have, we simply turn to our delivery file and advise them of the date and manner in which the cut was shipped, and to whom.

We have been using this plan for four or five years, and so far we have been unable to devise any improvement on it. We have had no disputes with advertisers whatever in regard to delivery or non-delivery of cuts, and by having proofs of these cuts always easily accessible we are enabled to go over them occasionally and throw out those which are not likely again to be used or called for.

### A NEW LAY OF CAPS. IN THE ORDINARY UPPER-CASE.

A subscriber, "R. E. K.", Canton, Ohio, writes: "Some years ago, while still an apprentice, and before attaining my present stature of 5 feet 7 inches, I made up my mind that if ever the occasion presented itself, when I had a printing-shop of my own, that I would reverse the order of laying the capitals in the ordinary upper-case. The opportunity came about six years ago, and our little printing-plant was installed with the caps. and small caps. laid as follows: The bottom row of the cap. case, A to G; the second row, H to O, etc. To be consistent, the italic and triple cases were laid the same way, although the arrangement of the two-thirds cases was not disturbed.

"I have become so accustomed to this lay of the cases that I had forgotten there was any other way of laying a cap.

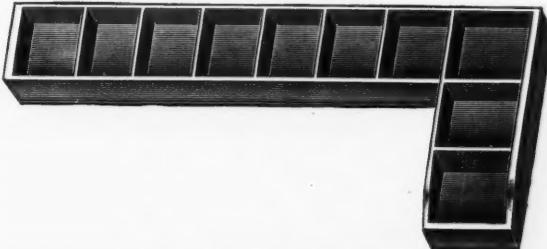
case until the March INLAND PRINTER arrived, when I read Mr. Heber Wells' article and noted the lay of the cases in connection with that article.

"To get down to the argument: After six years' experience with the cases laid as outlined, I make the following claims: 1.—The letters most frequently used are nearer the compositor. 2.—The reach is easier for a short or medium height compositor. 3.—There is no danger of the caps. most frequently used being knocked down into the X, Y, Z row. 4.—There is no radical departure, requiring new cases, and a compositor can memorize the change in a few minutes.

"If the compositor of average height, and this includes the majority of them, will stand up to the ordinary case, reach up to the Z box, which he can readily do, and then notice how he is obliged to shift his body to reach the C box, three rows above, he will realize the advantage of my system. It saves time in composition and distribution, and is much less tiresome on the arms."

### THE SHERWOOD AUXILIARY FIGURE CASE.

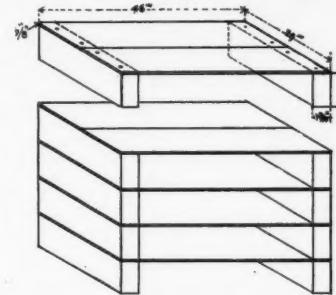
A recent invention to facilitate composition on law and catalogue work and time-tables requiring one or more face



figures is Sherwood's auxiliary figure case, a cut of which is here shown. Brass catches project on the bottom of the upper section, so that the case can be attached to the upper case or placed in position on the lower case, as desired. L. H. Sherwood, 167 Ashley avenue, Hartford, Connecticut, is the inventor. We take occasion here to advise inventors that we will give space in these columns to descriptions of new devices before they are advertised—not afterward. The above must not be taken as a precedent.

### HANDLING STOCK.

While the question of economical handling of stock is not strictly within the purview of this department, for the sake of

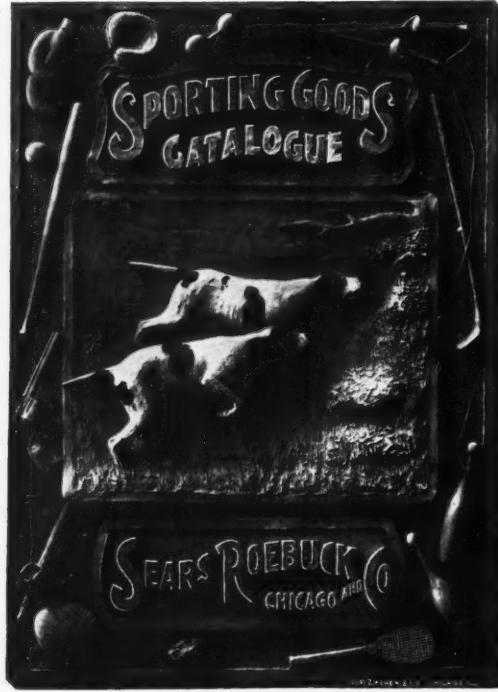


HOME-MADE STOCK RACK.

convenience we give the following suggestions by Mr. William H. Jackson, secretary of the Jackson Print Shop, Waterbury, Connecticut:

"How little attention is paid to the stockroom of the average print-shop and what a profit-gobbler is the system, or lack of system, so often displayed! It is true that few concerns can boast of a room entirely set apart for the storage of stock, yet the importance of keeping paper in ship-shape order and free from dust can be realized and appreciated in a very short time after a separate room has been provided and

a well-developed system adopted. A room especially devoted to the storage of paper, be it ever so small, will pay large dividends if the stock is methodically arranged and care taken in its reception and disbursement. One office has solved the problem in a simple and inexpensive manner. The shelving is based on the unit idea, somewhat after that of the expandable bookcase. Each shelf is independent and the height of the racks is limited only by that of the room. It is surprising what an amount of paper can be stored on a set of these shelves, twelve in height. Each shelf has a depth of five inches and allows the storage of four to six reams, according to size. The cost of construction is nothing compared with ordinary shelving, and the feasibility of moving the shelves when necessity demands, or the possibility of putting them beneath windows or in places where floor space would be otherwise wasted commends them highly. A very convenient size measures 46 inches in length, 24 in width and 5 in height. Each shelf is made of two planed pine boards seven-eighths or one inch in thickness and supported by two planed pine pieces 24 inches in length, 5 in height and 1 1/4 in thickness, all nailed together as shown in upper part of diagram. The lumber should be procured from the mill planed and cut to the proper size, and it is then but the work of a few minutes to nail them together. The shelves are open at both ends and when pushed close to the wall require no other backing. A dozen of them, placed one on top of the other, as indicated in the lower part of the diagram, will stand about six feet in height and hold forty-five or fifty reams of flat paper. The economy in space is obvious, for four tiers ten or twelve in height will take care of about as much stock as a good-sized plant will carry."



MODELED HALF-TONE DESIGN, BY C. P. ZACHER & CO.

#### THE CONSENSUS OF OPINION.

THE INLAND PRINTER, published in Chicago, is universally considered the ablest critic upon matters pertaining to the printing art that there is in the world. It is in itself not merely a typographical journal, but a work of art.—*Seattle Argus*.

#### REVIEW OF SPECIMENS RECEIVED

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no courtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

THE Mittineague Paper Company, Mittineague, Massachusetts, has issued a booklet showing fourteen varieties of the fine Strathmore Parchment papers.

A BLOTER from Marshall & Pankey, Houston, Texas, printed in three colors, makes a striking advertisement. Arrangement of matter is good, and colors chosen are harmonious.

THE Bullock Electric Manufacturing Company, Cincinnati, Ohio, is issuing a series of monthly card calendars showing portraits of "great men of science and engineering." The card for April is a most artistic design, with portrait in colors of Sir Charles Lyell. Design and printing are by the Strobridge Lithographing Company, of Cincinnati.

THE Sprague Electric Company, manufacturers of electrical motors and other apparatus, is sending out from its Chicago office some booklets describing and illustrating the installations made in many of the large establishments in Chicago by this company. The booklets are well designed, neatly printed, and the half-tone engravings used for illustrative purposes are of fine quality.

BURNEY & SMITH, Dallas, Texas.—On the note-head submitted by you the line "Dallas Transfer & Cab Co." should be much stronger. We do not understand the significance of the "A. O. T." on the envelope, but it appears to us to be altogether too prominent. The blotter is a fairly good sample of artistic display, considering the amount of matter you had to get into the space. Presswork is good.

A NEAT and attractive christening card is forwarded by Haszard & Moore, Charlottetown, P. E. I. It is a card 1 1/2 by 7 inches, folded in five sections, the two end sections embossed with silver flowers, a miniature portrait of the child, with name, age, etc., and parents' names occupying the remaining three sections. When folded it is enclosed in a silver-edged envelope 2 by 2 3/4 inches in size. This is one of the daintiest cards we have seen.

THE Illustrated Footwear Fashion, published by Oran McCormick, Boston, Massachusetts, is a magazine of seventy-two pages and cover, 6 3/4 by 10 1/4 inches in size, finely printed on enameled stock, well illustrated with half-tone portraits and shoe exhibits. Composition and make-up are excellent, and presswork is of a high grade. Several inserts, printed on colored stock and in two colors of ink, help to make it a more than ordinarily attractive publication.

"ROLLING UP—AND WHY?" is the catch-line on a folder issued by the Unitype Company, of New York city, in which the testimony in favor of the "One-man Type-setter" is forcefully presented to the reader. As a piece of excellent typography this folder can scarcely be surpassed. It is printed in green-black and red on buff stock, composition and make-up being most artistic. Return post-cards are made a part of the cover, which are almost certain to insure a reply from the addressee in search of further information. The idea is a good stroke of advertising, and should prove effective.

THE "Piano and Organ Purchaser's Guide for 1903" is a work printed by the Isaac H. Blanchard Company, New York. Its size is 6 3/4 by 10 1/4 inches, 218 pages and cover, text in eight-point leaded type, with numerous well-displayed advertisements scattered throughout. This is a specimen of quick printing, as the whole work was completely turned out in twelve days, the printing being from type forms. Though not submitted as a specimen of fine typography and presswork, there is little to adversely criticize in style of composition or clean presswork. The make-up and general appearance of the work is attractive.

"INITIAL Report to the Stockholders of the Yaqui Copper Company" is a book of forty-eight pages, 8 1/2 by 12 inches in size, printed in Caslon Old-style type, on laid paper, with cut-in side-heads and borders in red ink. A number of inserts, showing the different workings of the mines, are printed on heavy enameled stock from half-tone engravings, and maps and diagrams go to make up quite a bulky volume. A handsome design is printed on the cover in copper-bronze and beautifully embossed. The work is from the press of Frank Presbrey Company, John street, New York city, and is a very creditable production.

FROM the *Keynote*, a magazine of music, etc., published at Elmira, New York, we have received a page advertisement of D. S. Andrus &

Co., printed in black and red, on which criticism is requested. The ad. is fairly displayed, and is undoubtedly attractive. The principal features are brought out in relief, and are easily read and impressed upon the mind of the reader. The rulework, though, is very poorly finished, corners and joints gaping wide instead of making a continuous unbroken line. A solid rule around the page in place of the metal border would be a decided improvement. The presswork is not so good as it might be.

A CIRCULAR issued by the Jaenecke Printing Ink Company, Newark, New Jersey, is a good sample of multi-color printing, showing the numerous imps of color made famous by the Jaenecke company in its recent advertisements, circling in glee around the black imp. A quatrain beneath reads as follows:

"Now with pleasure doth the printer's eye  
These merry, artful imps espy,  
Who dance and sing to Jaenecke's name,  
The praises of eternal fame."

This is a very attractive piece of work, well designed and artistically executed.

A NUMBER of cover-designs for the *Raymond Jottings*, by J. Warren Lewis, Pasadena, California, exhibit great versatility in combination of type and border to produce effective designs. Among about twenty covers no two are alike or approach so closely in appearance as to be taken for the same design. Most of them are worked in two colors on a colored stock, giving most striking effects, and occasionally a tint-block is used in combination with the colors. The collection is a most artistic one, of which Mr. Lewis may well feel proud. Some leaflets, cards, programs, etc., are executed in good taste, composition being excellent and presswork above criticism.

ON a show-card, 14 by 21 inches, the Electro-Tint Engraving Company, Philadelphia, Pennsylvania, exhibits a number of miniature pictures produced by the three-color process, which are pleasing and most attractive. The specimens exhibited show to perfection the beauty of the half-tone plates made by this company, and are a fair sample of the high-class collection of stock art subjects in colors which the company is prepared to furnish for use in illustrating calendars, blotters, booklets, etc. The sum of 20 cents in stamps will bring an album of subjects for choice, and the Electro-Tint Engraving Company will furnish either the plates from which to print or finished pictures in any quantities.

A NUMBER of specimens of the work of Gatchell & Manning, illustrators, designers, photo and wood engravers, Philadelphia, Pennsylvania, lie before us, and for artistic conception and execution they can not be surpassed. All lines of engraving are represented—pen-and-ink, wash, half-tone, three-color process and wood engraving—in all their beauty and delicacy of outline, shading and color effects. Some book cover-designs and advertising cards in three colors show some striking and beautiful features, and a few book plates, plain and in colors, are exquisite in design and finish. Any person in search of excellence in engraving will not be disappointed if this firm secures his order.

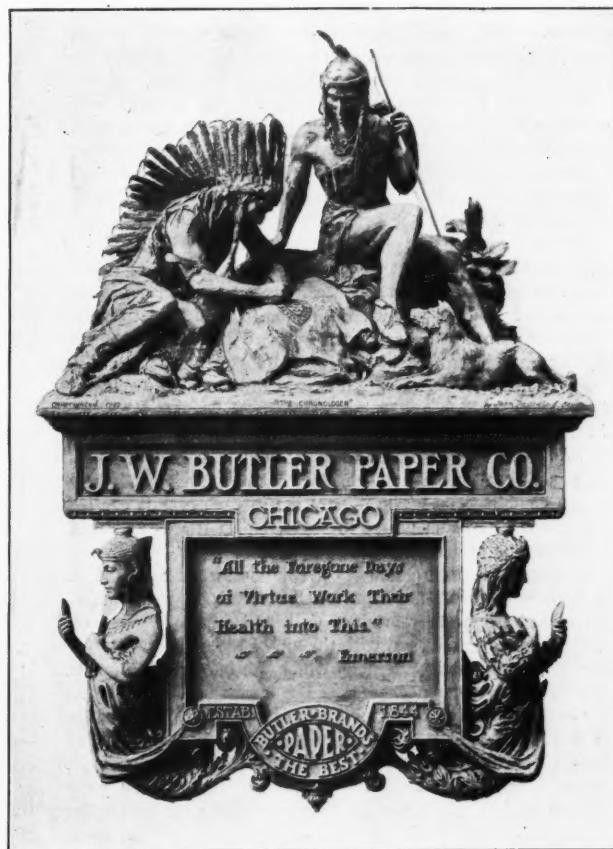
A BOOKLET of sixteen pages and cover, 4½ by 6 inches in size, descriptive of its plant and facilities for executing high-grade printing, is issued by the Colonist Printing & Publishing Co., Limited, Victoria, British Columbia. It is well illustrated with half-tone views of the various departments, and gives a short descriptive history of the founding of the *Colonist* and its growth during the forty-three years of its existence. The Colonist company now has a most complete establishment for both letterpress and lithographic printing. A handsomely printed and beautifully illustrated souvenir booklet, entitled "Picturesque Victoria," is published by this company, a notice of which was given in the February issue of THE INLAND PRINTER, but erroneously credited to the *Times*, of Victoria, British Columbia.

THE Advocate is the name of a weekly magazine of sixteen pages and cover, 7 by 10 inches, published by the boys at the Indiana Boys' School, an institution maintained by the State for the reformation of refractory boys, at Plainfield, Indiana. That care is exercised in composition and make-up is evident from the neat appearance of the pages, and the presswork is good when the worn condition of the type is taken into consideration. Charles E. Lockhart is editor and instructor in the printing department, and is entitled to much credit for the excellent results of his labors among the boys. The "Report of the National Prison Association Committee on Discharged Prisoners," a book of forty-eight pages and cover, 6 by 9 inches, is a very good sample of letterpress printing, and was done by the boys in this school.

THE "Fourth Year Book" of Columbia Typographical Union, Washington, D. C., is a fine example of typographic art. It is a book of ninety-six pages and cover, 8½ by 11½ inches, printed on fine, heavy enameled stock. The composition, especially on the advertisements, and the make-up are admirable, and the presswork is excellent.

The work was done in the office of the *Trades-Unionist*, at Washington, D. C. The advertisements were designed and set by A. P. Heron, a young Washington printer. The presswork was done by F. R. Johnson on a Cottrell drum-cylinder, two-roller press, but is equal in appearance to much work that is run on a four-roller press. Mr. Thomas Allen Bynum was chairman of the Committee on Printing, under whose care the work was carried on, and to whom much praise is due for the excellence of this most artistic souvenir.

A FAVORITE method of advertising by manufacturing houses is by means of calendars, for they are usually placed in positions where they will be constantly in view. Large sums are spent annually in securing artistic designs for calendars in the hope that the returns in the way of trade will pay adequate interest on the investment. The J. W. Butler Paper Company, of Chicago, is one of the largest investors in this line of advertising, and the union of art and commerce is exhibited in the design shown herewith, wherein sculpture is utilized to aid the manufacturer in presenting the virtues of his products to the consumer. The group portrayed by the sculptor is truly American, and represents the Indian runner awaiting the completion of the message which he is to carry far and wide, accompanied by the faithful companion at his feet. The entablature, upon which the calendar pad is to rest, bears a quota-



CALENDAR-DESIGN.

tion that is peculiarly applicable to the stability of the firm whose name appears immediately above. The beauty of the design, which is the work of John Paulding, is characteristic and most graceful, and gives this calendar a place among the works of art of the present day, and which will endure for years to come.

THE St. Louis Law Printing Company, of St. Louis, Missouri, has issued a most attractive calendar, the background of which is an embossed bas-relief of "Cupid's Serenade"—a most artistic reproduction, by the Woodward-Tiernan Printing Company. An appeal for trade, in the form of brief in the "St. Louis Court of Reason," by the St. Louis Law Printing Company vs. Brief Printers of Slow, Antiquated and Unreliable Methods, is a telling argument in favor of getting a certain class of printing done in an establishment especially fitted to handle the same. The excellent appearance of the brief ought, in itself, to be an inducement to lovers of good printing to place their orders with this firm.

**THE WORK OF THE EVENING ILLUSTRATION  
CLASS OF THE ART INSTITUTE OF CHICAGO.**



Initial, by  
Henry Vallely.

O provide the special training which the would-be illustrator of the day needs to fit him for his work is no easy task, as the demands of the illustrated newspapers and magazines for competent artists to draw their pictures are becoming more and more exacting as the public appreciation for good illustration is cultivated.

It is not enough that the art school equips such of its students as desire to become illustrators with an exhaustive knowledge of anatomy, construction of the human figure and composition alone. It is now generally recognized that this academic training — the foundation upon

which all worthy art expression must rest — should be complemented by that special training which will give the students an *actual* knowledge of the conditions which must be met in drawing pictures in special mediums to be reproduced by special modern processes for special illustrative uses.

To give this special training to its evening students who desired to study the theory and practice of illustration making, the evening class in illustration was started at the Art Institute, of Chicago, in 1898, under the direction of Mr. Walter Marshall Clute — the present instructor — and has steadily increased its efficiency as it solved the problems this special need created.

The class, which has always included among its members many who are actually engaged in making illustration for newspapers, trade and publishing houses, meets on Mondays, Wednesdays and Fridays, weekly, from 7:00 to 9:30 P.M., to draw from the costumed model or models — as two figures are arranged together one week of each month in some special story-telling pose; when particular attention is paid to the salient problems of the value of line and color in telling the particular story of the pose with force and directness — to gain facility in the use of the various mediums of expression, either in pen-and-ink, pencil, crayon, oil-monochrome, color, gouache and their various combinations. The illustration in each case is carried to that point of finish where the special idea it was arranged to illustrate is best expressed.

From time to time examples of the classwork executed in the various mediums are reproduced to show how the drawings must be done to reproduce well, and talks are given on the reproductive processes, with the aid of the fine examples of the actual reproductive methods which the institute has on its walls for ready reference.

The efficiency of the evening work is greatly augmented by the lectures of Mr. Frederick Richardson on "Illustrative Composition," each lecture being followed by a criticism of the compositions brought in by the members of the class on some practical subject which any illustrator would be apt to handle. This work comes on Wednesday evenings, preceding the usual class hours, and is a most important part of the work.

The members of the class have free access to the valuable books on illustration, costume, etc., contained in the Ryerson library, and each month a collection of the original drawings from the current number of *Scribner's Magazine* is loaned to the class and hung where they can be seen and studied.

**DEFINITION OF LUCK.**

"Luck means rising at six in the morning, living on \$1 a day if you earn \$2, minding your own business and not meddling with other people's. 'Luck' means appointments you have never failed to keep, the trains you have never failed to catch. 'Luck' means trusting in God and your own resources." — Max O'Rell.

I COULD not do without the information found in your paper.—James A. Trent, Trundles Crossroads, Tennessee.



Composition in charcoal, by Frederick Webster.  
Specimen of work of Evening Illustration Class, Art Institute  
of Chicago.



Charcoal drawing, by Frederick Webster.  
Specimen of work of Evening Illustration Class, Art Institute  
of Chicago.



Black-and-white, oil, by Emil J. Grebs.  
Specimen of work of Evening Illustration Class, Art Institute  
of Chicago.



Wash drawing, by Henry Vallely.  
Specimen of work of Evening Illustration Class, Art Institute  
of Chicago.



Oil monochrome, by Ed J. Timmons.  
(Won black-and-white prize at the annual exhibition of Art Students'  
League of Chicago, 1903.)  
Specimen of work of Evening Illustration Class, Art Institute  
of Chicago.



Black-and-white, oil, by Ed J. Timmons.  
Specimen of work of Evening Illustration Class, Art Institute  
of Chicago.

## THE EXPORT FIELD

**Contributions to this department are requested from subscribers to "The Inland Printer," at home and abroad. Appropriate photographs and drawings, with descriptive matter, are also solicited.**

The following items have been furnished by the Paris correspondent of THE INLAND PRINTER:

**ENGLISH ITEMS.**—Our neighbors have a printing-office whose mission it is to produce blue-books—as the official Parliamentary reports are called—and they produced a funny one recently. In printing the Parliamentary report of the recent debate in the House of Commons on the civil list, the printers allowed the error to pass of transposing two pages—page 34 coming before 33. Then, when all was printed and issued, a new edition was run off, with a notice at the head to warn the reader that “An error slipped into the previous edition, page 34 coming before page 33.” But the printers made another mistake and put “44” in place of “34.” This mistake being discovered, they tried again and ran off the whole edition a third time. [An American printer would simply have torn out the leaf, reprinted it and tipped it in.—EDITOR.]

**RUSSIAN ITEMS.**—A deputation of St. Petersburg printers assembled with their workmen on January 15 at the tomb of Peter the Great to deposit a crown bearing the words, “To the imperial founder of the Russian periodical press, 1703-1903.” The Russian imperial printery has recently organized a clubhouse containing a theater and rooms for games for its employees. On the ground floor is a restaurant and library; above it a concert hall seating five hundred persons, and other rooms which are reserved for the amusement and edification of the workpeople.—Working photoengravers in Russia are paid from \$75 to \$185 per month if they are foreigners, while Russians doing the same work are paid by the day and earn one-half as much. The month usually comprises twenty-three working days, though some have only twenty. The working day is usually nine hours, but some establishments still cling to the ten hours.

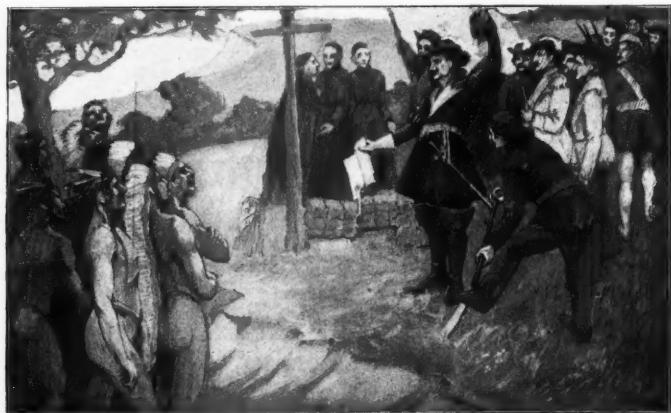


Pen-and-ink, by  
Edward D. Stevens.

**GERMAN ITEMS.**—On February 12 the Emperor, Empress and the imperial princes visited the Berlin factory where the Typograph composing machine is made. It is said that while he was still young the German Emperor learned the art of printing, and that he has always retained a lively interest in things pertaining to the craft.—The printers’ supply men of this country are complaining loudly of the dull state of business, and printers appear to be well stocked and now buying very little new material. The increase in the number of manufacturers of printing material and machinery has more than kept pace with the demand, and they are now offering products at almost any price. On the other hand, the printers say that the panic which has prevailed in that country for the last two years has kept business so dull that they could not find work

for the machinery and material they have on hand; in fact, some houses which make a specialty of posterwork are almost entirely without orders. Among the compositors many are out of work on account of the introduction of the typesetting machines, while those who are working have had to pay higher assessments than usual to help out their less fortunate brethren. The panic is felt all over Europe, and in most countries very little is being done.

**AUSTRIAN ITEMS.**—Printers are here divided into several classes, according to their capacity. The workmen of the sixth class earn about \$6; the fifth class, \$5.40; the fourth class, \$5.20. The working day is nine-hours, and the men are paid for a full week, whether there are any holidays or not. Machine operators earn \$10.40 a week if they work on a paper issuing but one edition, and \$11.20 if two editions are got out. This is the minimum scale and there are some operators earning as much as \$17 a week. In this country the German lan-



Composition in oil monochrome, by H. L. Engle.

Specimen of work of Evening Illustration Class, Art Institute of Chicago.

guage is the most used, but by the side of this there are a dozen other languages spoken, some of which are almost unknown in other parts of Europe; indeed, so diversified are the languages that residents of contiguous districts are unable to understand each other. The imperial printing-office at Vienna, which is a large building, is to be enlarged; the printers of the country are protesting, but it is of little use, as all over Europe the government printing-offices are expanding, and in proportion the work of the private offices is decreasing.

**FRENCH ITEMS.**—During Lent the Parisians have been amusing themselves by throwing at each other little balls of paper, called “confetti.” This practice has brought into existence an important industry, for all the year round a number of persons are busy with specially constructed machinery making the confetti for the amusement of their customers. Some factories turn out as much as eight hundred thousand kilos of this stuff, of which a large amount is exported. This business, which has become very important, originated in an office in Paris, where the workmen, to amuse themselves, were in the habit of pelting one another with paper shavings trimmed off by the machines and discarded as useless. It has been estimated that tons of confetti are thrown about the streets of Paris during the carnival, and another statistician has calculated that the strips, if made into a ribbon, would be long enough to go around the earth sixty times.—There have been several reunions of the Cercle de la Librairie, as the meetings of printers and booksellers are called. At one of these the sum of \$2,400 was voted to support ten beds for workmen in a sanitarium for tuberculosis. A grand charity ball was also held for the benefit of the printers’ orphanage, which takes

care of the children of deceased printers and others associated with them in the manufacture of books. The ball took place on the 14th of February and was a great success, all the notables in the business being present. On the 24th of February we had an instructive conference in honor of a great Japanese editor who was passing through Paris. From him it was learned that at the present time there exists an editorial trust in that country, and that there are now only three publishing houses that impose their own conditions. The visitor was chief of the trust, and he was traveling in Europe to obtain what information he could in regard to the trade and the copyright laws of the different countries. Japan is still living under the old laws, which work great hardship to the publishers. He further stated that the printing business in Japan is badly handicapped by the use of Chinese characters, four thousand of which are required to form an alphabet, and that before much progress can be made it will be necessary to adopt the Roman letters in use in the Western world.—A conference between the merchants and manufacturers of paper will be held in Paris, May, 1903. Among the matters to come under consideration are regulations in the matters of buyers pooling their orders to obtain better terms on large lots, and an attempt will be made to deal with the sale of books by the janitors of educational institutions, who at present do quite a large business and work considerable injury to the legitimate tradesmen.—The death is announced of Mr. Lottin de Laval, at the age of ninety-three. He was a distinguished archaeologist, and was several times in charge of missions to Persia; he was further noted as the inventor of one of the best systems of stereotyping.—The dean of the printers recently died at Lille, at the age of eighty-nine.—There is considerable talk just now about double-tone ink, by which an effect is achieved at one impression that formerly was produced by two. The trouble with such ink has been that when the printed sheets were exposed to the light the depth disappeared in a few hours. One well-known firm of ink manufacturers has been working on this problem for a long time, and now claims to have acquired a chemical combination which, while preserving the double-tone appearance, will not fade, even when exposed a long time.—The use of composing machines is becoming more general every day in France. There is some talk about the formation of a trust in composing machines, to embrace the whole of Europe; the manager of the Linotype company in France is spoken of as the probable director-general of the syndicate. The Linotype machines sold in France are made in England.

A NEW monthly magazine will shortly be established at East London, South Africa. It will be entitled *The Twentieth Century*, and will be devoted to commerce, trade and industry relating to the progress of the Cape Colony, Orange River Colony, Transvaal, Natal and Rhodesia, and will be of general circulation. The publisher, Mr. E. B. Dewey, who is also proprietor of the *Times*, of Alice, Cape Colony, announces that he will publish inventors' articles, with illustrations, free, his purpose being to place before his subscribers the product of the best inventive genius of the world. Mr. Dewey is advertising his offer in American inventors' journals.



Pen-and-ink, by Howard V. Brown.

## BUSINESS NOTICES

This department is designed exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

O. J. MAIGNE, manufacturer of printers' rollers, is now well situated in his new quarters, 360 Pearl street, New York, the new plant being equipped with new machinery.

### THE "AMERICAN PRESSMAN" SAYS.

"We welcome the 'Practical Colorist' and any agency that brings within easy reach of all, even the beginner, that knowledge which alone is able to lift one out of his old self and make him a worthy craftsman. It is a matter of congratulation that this book is being taught by systematic study, for but few will give any book its proper study unaided. A college education is within the reach of but few, but this industrial training is within the reach of all." Full particulars from The Owl Press, Burlington, Vermont.

### SOMETHING NEW IN PAPER-CUTTERS.

The Challenge Machinery Company, of Chicago, has just been granted a broad patent which will be greatly appreciated by every user of power paper-cutters. This is an automatic guard to keep paper trimmings and narrow strips from getting into the knife-bar slot. It is well known to all paper-cutter operators that the sliding motion of the knife-bar causes the strips or trimmings to get into the slot, and the knife and bar, forming a wedge on the paper, causes serious breakage to the machine, no matter how strongly constructed.

This new invention will be applied to Challenge and Advance Power Cutters, thus placing these machines far above all others. The invention is remarkably simple and thoroughly efficient in the duty it has to perform. It closes the knife-bar slot perfectly, making a continuous and unbroken side-gauge. It will be fully explained and illustrated on application to the manufacturers.

### HALF RATES TO FLORIDA.

FOR SETTLERS AND HOMESEEKERS VIA SEABOARD AIR LINE RAILWAY.

Every Tuesday in March and April, tickets will be sold to settlers and homesearchers for one-half the regular fare plus \$2, by the Seaboard Air Line Railway, to Ellenton, Manatee and Braidentown, in Manatee county, Florida.

Manatee county is on the west coast of southern Florida, well below the frost line, and is the most fertile region in the State. There are thousands of acres of rich land unoccupied and capable of producing from \$500 to \$1,200 an acre in early vegetables the first year they are cultivated. These lands sell for \$45 to \$150 an acre. Land not so good, but still very productive, sells as low as \$15 an acre.

A ten-year-old orange grove of five or ten acres in this county is a fortune.

The climate is delightful and the region wonderfully healthy. There are several progressive towns in the county.

Tarpon-fishing off this coast is the finest in the world. It is the true home of the tarpon.

For information apply to W. E. Conklyn, General Agent, Passenger Department, 1421 Pennsylvania avenue, Washington; or Charles B. Ryan, General Passenger Agent, Portsmouth, Virginia.

## WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

## BOOKS.

A CARD-INDEX SYSTEM as applied to printing-office management; simple, accurate and decidedly labor-saving; determining cost of production a simple problem; our new book, "Starting a Printing-office," gives full explanation; 92 pages, postpaid, \$1.50. JACKSON PRINT SHOP, Waterbury, Conn.

AMERICAN PRINTER, monthly, 20 cents a copy, \$2 a year. Publicity for Printers, \$2. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 25 City Hall Place, New York.

CONTEST IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains the designs and the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

COST OF PRINTING. By F. W. Baltes. Presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6 $\frac{1}{4}$  by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauft, editor of the Art Student and director of the Chautauqua Society of Fine Arts. 240 pages; cloth, \$2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPEING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages; cloth, \$1.50, postpaid. THE INLAND PRINTER COMPANY.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "Making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. \$1. THE INLAND PRINTER COMPANY.

LINOTYPE MANUAL. A work giving detailed instruction concerning the proper adjustment and care of the Linotype. An 88-page book, bound in cloth, fully illustrated with half-tone cuts showing all the principal parts of the machine, together with diagrams of the keyboard and other information necessary for erecting, operating and taking care of the machines. No operator or mechanist should be without this valuable book. 50 cents. THE INLAND PRINTER COMPANY.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition published. Its eighty pages contain about 140 up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work, with reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. Size, 7 $\frac{1}{2}$  by 9 $\frac{1}{2}$  inches. 50 cents. THE INLAND PRINTER COMPANY.

PHOTOENGRAVING, by H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Light-brown buckram, gold embossed. Revised edition. \$2. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS. By Lee A. Riley. Just what its name indicates. Compiled by a practical man, and said to be the most practical little book ever offered to the trade. 50 cents. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSED.—Written by P. J. Lawlor and published under the name "Embossing Made Easy." We have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing. Contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer, also for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. 75 cents. THE INLAND PRINTER COMPANY.

PRESSWORK.—A manual of practice for printing-pressmen and press-room apprentices. By William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth. 140 pages. \$1.50. THE INLAND PRINTER COMPANY.

THE COLOR PRINTER.—The standard work on color-printing in America. By J. F. Earhart. A veritable work of art, 8 $\frac{1}{4}$  by 10 $\frac{1}{2}$  inches, 137 pages of type matter, 90 color plates in two to twenty colors each, handsomely bound in cloth, stamped in gold and four colors. Contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Only a few copies left. Price \$10 (reduced from \$15). THE INLAND PRINTER COMPANY.

THE RUBAIYAT OF MIRZA-MEM'N.—Published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam. The delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics. As a gift-book nothing is more appropriate. The binding is superb. The text is artistically set on white plate paper. The illustrations are half-tones from original paintings, hand-tooled. Size of book, 7 $\frac{1}{4}$  by 9 $\frac{1}{4}$ . Art vellum cloth, combination white and purple or full purple, \$1.50; edition de luxe, red or brown india ooze leather, \$4; pocket edition, 3 by 5 $\frac{1}{4}$ , 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

THEORY OF OVERLAYS. By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER in pamphlet form, 10 cents. THE INLAND PRINTER COMPANY.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons. Contains rules for punctuation and capitalization; style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted. 50 cents. THE INLAND PRINTER COMPANY.

## BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A SPLENDID OPPORTUNITY to the right man; one-fifth interest in \$20,000 printing, binding and office-supply house doing leading business in one of the most thriving manufacturing cities in the South; company is now paying good dividends; party must be well qualified to take management of printing department. P 355.

AN OPPORTUNITY—A first-class, up-to-date printer, with from \$1,500 to \$2,000, can obtain a partnership in an old established publishing and printing plant, and take the foremanship at \$25 per week; other partners manager and outside man; plant invoices \$17,000, with full bindery, Mergenthaler, Miehle and platen presses; equipped with electrolyte and zinc-etching plant. This opportunity open only to a first-class, pushing, energetic printer, who is competent to handle our job department; business runs \$25,000 per annum and we are increasing it every day; Western manufacturing city of 60,000 population; fullest investigation. P 396.

EXPERIENCED PARTY desires to start responsible house or party in leather and novelty advertising business, or manage business already started, on salary and percentage of profits. P 410.

FOR SALE AT SEATTLE.—Complete bindery in fine condition; most of the machinery new; good location; ready to go ahead with business; can be bought at a low figure for cash. P. O. Box 1141, Seattle, Wash.

FOR SALE—Complete, up-to-date job printing-office, established over 25 years, controlling profitable line of business, located in a thriving town of about 8,000 to 10,000 inhabitants, 85 miles from Philadelphia; present owner retiring from business; price for plant and business, with or without real estate, and full particulars given by addressing W. J. M., 908 Filbert st., Philadelphia, Pa.

FOR SALE—One of largest printing and binding plants in the central western State; makes specialty of county work and legal blanks—also does large rubber-stamp business; building, stock and plant \$20,000; \$10,000 cash or will take part trade in desirable property; failing health reason for selling; would sell part interest to man capable of assuming management. P 357.

FOR SALE—Weekly newspaper and job office, with 9-room house, in live town in northern California; price \$4,200; net income 25 per cent. P 365.

FOR SALE—Well established, paying electrolyte plant at a bargain; must be sold; machinery in good condition; no competition and large field. Write P 97.

IF YOU DESIRE a good business opening where advancement depends on your own ability, and are competent to fill a high-grade position, write RALPH S. MIGHILL, 1 Union Square, N. Y.

JOB PRINTING-OFFICE for \$2,000; located at Davenport, Iowa; population 40,000, connected with cities of Rock Island and Moline, Ill., combined population 80,000; office contains 28 by 42 cylinder, Golding and Gordon jobbers, cutter, wire-stitcher, electric motor, lots of type and material; invoices over \$2,800; established business; owner wishes to leave country immediately; part time. Write quick for bargain. P 94.

## Steel Die and Copperplate Work

Our new Trade Catalogue, just issued, contains

impressions from 188 dies in color and bronze, 15 styles in copperplate printing, 207 samples of paper with prices, prices on dies, plates, embossing and printing in any quantity. The most complete catalogue in this line ever issued, costing several thousand dollars; we charge \$2.50 for it and allow this charge on future orders. Portfolio of samples on copperplate work only, \$1.00. The largest plant in the world in this line—capacity 200,000 impressions in ten hours.

THE AMERICAN EMBOSsing CO.  
7 Lock Street, BUFFALO, N. Y.

**BUSINESS OPPORTUNITIES.**

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

**JOB PRINTING AND BOOKBINDING PLANT**, stationery and blank books, etc., in western Pennsylvania; thoroughly established; ill health reason for selling; investigate at once. P 368.

**NEED PARTNER** — Crowded with work; good prices; want Seventh Day Adventist job printer purchase half interest. **ART PRINTING HOUSE**, Phoenix, Arizona.

**WANTED** — First-class commercial artist; to the right man we will sell an interest in rapidly growing business, in a hustling city, with no competition. P 359.

\$4,000 **PRINTERY**, price \$3,500 — \$500 down, balance easiest payments; fine opportunity for good printer with small capital. P 270.

**FOR SALE.**

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

**ESTABLISHED GERMAN NEWSPAPER PLANT**, Keokuk, Iowa; well patronized; only paper of its kind within a radius of 43 miles; good profits; \$1,500. W. M. OSTRANDER, North American building, Philadelphia.

**FOR SALE** — A Blackhall power embossing press. **BURKE-NELSON ENGRAVING COMPANY**, Altman Bldg., Kansas City, Mo.

**FOR SALE** — Simplex typesetting machine in fine condition, bought in 1901, complete with 500 lb. brevier, brass leads, etc.; will sell at a big discount for cash. P 378.

**FOR SALE** — 7 by 11 Gordon \$40; 8 by 12 Favorite \$50; 30-inch Leader cutter, hand, \$50; 40 tons job type; proof on application. **JAMES VICK'S SONS**, Rochester, N. Y.

**FOR SALE** — 38-inch Keystone power paper-cutter in first-class running order. M. F. TOBIN, 373-375 Broadway, New York.

**WE OFFER FOR SALE** the following machinery now running in our establishment: one 48-inch Acme cutter; one No. 12 Sanborn embosser; one 10 by 15 Colt's Army job press; one 8 by 12 Gordon job press; one Brown folder, range 21 to 29 to 42 by 50; one Campbell pony, bed 25 by 35, type 24 by 34. For particulars, address **GREELEY PRINTERY OF ST. LOUIS**, 618-622 N. 2d st., St. Louis, Mo.

**HELP WANTED.**

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

**A GROWING JOB OFFICE** in a Western city is in need of a bright young man as manager; an excellent opportunity for some one of experience and character. P 380.

**ASSISTANT SUPERINTENDENT** for good-sized book and periodical office, must be familiar with all departments, including stereotyping and electrotyping; permanent position for competent man. **WEBB PUBLISHING COMPANY**, St. Paul, Minn.

**ELECTROTYPER — FOREMAN FINISHER**, first-class mechanic, qualified to systematically manage medium-sized shop; must be sufficiently conversant with all branches of the trade to exact highest standard of workmanship from men; good position for a good man; give age, experience, places of past employment, salary, etc. P 178.

**INK MAKER AND CHEMIST** in our printing-ink department. **GOLDING & CO.**, Fort Hill Square, Boston.

**JOE PRINTERS** — Wanted — A good stoneman, also job compositor; state terms. P 99.

**OFFICE MAN** for large printing establishment; must be competent estimator upon printing, bookbinding, electrotyping; state experience and salary required and give references. P 404; care New York office, **INLAND PRINTER**, 116 Nassau st., New York.

**PRINTER — MANAGER** — to buy new, well-equipped job office, South Side, Chicago; splendid opportunity; big business; label. P 393.

**SUPERINTENDENT** — Wanted thoroughly first-class man capable of managing folding-box and commercial printing-house; practical experience necessary. P 374.

**WANTED** — A first-class mechanic and printing-press erector for large Canadian house, capable of handling all makes of cylinder presses; good wages to competent man. P 379.

**WANTED** — A good all-round commercial artist. P 388.

**WANTED** — A paper ruler to take charge; must be an A No. 1 workman, energetic and competent to look after employer's interest; a good position and steady work for right party. P 377.

**WANTED — ALL-AROUND BOOKBINDER**, must be a good finisher, one who can rule and forward when necessary; good opening with opportunity for advancement to the right party; union office. P 394.

**WANTED** — An experienced printer used to handling help, to take charge of colorwork and embossing; first-class recommendations required. P 363.

**WANTED** — Artistic job compositor and all-round printer; permanent position to right man. **F. H. McCULLOCH PRINTING CO.**, Austin, Minn.

**WANTED** — Competent lithographer, with \$5,000 to invest in business, to take charge of manufacturing end of growing concern; good salary and prospects. P. O. Box 298, Rochester, N. Y.

**WANTED COMPOSITOR** — Young man with some experience and a good style who wishes a chance to improve under good direction; send sample of work and wages expected. P 403.

**WANTED** — Electrotype molder and finisher; young man just through his trade preferred. Address **BARR ENGRAVING & ELECTRO-TYPING CO.**, 434 2d ave., Pittsburg, Pa.

**WANTED** — One first-class job compositor, one that is capable of taking charge of office; One Linotype operator; One cylinder pressman and feeder; One first-class finisher or forwarder, one that is capable of taking charge of bindery; One job ruler.

The above must be first-class and temperate men, and willing to invest from \$1,000 to \$2,000 each in an old established company that is paying quarterly dividends.

The company will stand closest investigation. State experience and wages expected, and how much you will invest. P 405.

**WANTED** — One or two first-class outside men, well acquainted with the chromolithographic and three-color trade in New York and neighboring States; a good connection with a progressive house for the right men. P 395.

**WANTED** — Pressman and feeders for cylinders on fine half-tone work; will pay feeders \$10 to \$12, and pressman \$18 or \$20, or more for first-class man to take charge; plant is new and on ground floor. P 416.

**WANTED** — Printer for fine embossing work; must be competent to superintend department for manufacturing fine show cards, also religious wall texts. P 367.

**WANTED** — Strictly first-class solicitor on high-grade catalogue engraving and printing; competent to estimate, and acquainted among the trade (catalogue buyers); state experience and salary. P 117.

**WANTED** — Two first-class job compositors, also one first-class stone man; steady employment in one of the finest shops in the country. P 207.

**SITUATIONS WANTED.**

**A GOOD RELIABLE STEREOTYPER** wants steady position on morning paper. P 58.

**ALL-ROUND JOB PRINTER** desires a change; West preferred; total abstainer from intoxicants and tobacco; single. P 308.

**ARE YOU IN NEED OF ANY CLASS OF EMPLOYES IN YOUR BUSINESS?** — **THE INLAND PRINTER** is in receipt of a great many inquiries for situations from men in all departments of the printing trades. If you are in need of workmen write to **The Inland Printer Company**, 120-130 Sherman street, Chicago, and a blank will be sent you for a specification of your wants. You will be placed in communication with men who can meet your requirements at once. Strictly confidential.

**BOY, 17**, wants situation where he can learn illustrating, of which he has some knowledge; specimens on application. P 400.

**CIRCULATION MANAGER**, 25, 7 years' experience in handling carriers, 3 years in present position in charge of over 40 carriers, and maintaining best service of 4 papers in city of 120,000, desires to change; reference, present employers. P 329.

**CYLINDER PRESSMAN**, first-class half-tone and colorwork, desires to make change; steady, sober, union; Pacific coast preferred. P 62.

**DUPLEX PRESSMAN** wants situation; have run Cox Duplex for 4 years; sober, union; can furnish reference. P 227.

**EXPERIENCED CITY EDITOR** wants position; age 30; married; sober; college education; best of references. P 386.

**EXPERT ON WASH DRAWINGS** of machinery for reproduction purposes and specialist in constructing perspective views of intricate mechanical subjects from blue-prints or sketches wishes to hear from first-class house needing such work. P 407.

**FIRST-CLASS ARTIST** desires position in a Western engraving house; California preferred; experienced in all branches of commercial work. P 360.

**FIRST-CLASS CYLINDER AND JOB PRESSMAN** wants position; good reference. **JOHN SIEGMANN**, 226 Carey ave., Wilkesbarre, Pa.

**FIRST-CLASS WEB AND CYLINDER PRESSMAN** wants position; had charge. P 144.

**FOREMAN** — Economical manager, artistic compositor, up-to-date in every respect, close estimator, familiar with all classes of machine composition, temperate, references; South or West preferred. L 335.

**JOB COMPOSITOR**, first-class, desires situation in up-to-date union office in large city. **HARRY MUNGER**, Zanesville, Ohio.

**LINOTYPE-MACHINIST**, first-class, seeks situation; union and sober. P 79.

## SHERMAN ENVELOPE CO. Manufacturers of all kinds and sizes of ENVELOPES

WORCESTER, MASS.

LITHOGRAPHED, PRINTED OR PLAIN. THE SHERMAN STATEMENT MAILING ENVELOPE THE SHERMAN STAMP SAVER, ALSO ANCHOR CLASP MERCHANDISE MAILING ENVELOPES OUR ENVELOPES ARE MADE FROM STANDARD GRADES AND WEIGHTS OF PAPER

## THE INLAND PRINTER

## SITUATIONS WANTED.

LINOTYPE MACHINIST, 10 years' experience; guarantee to keep hair-lines out. L. G. TURCK, 816 Second st., Fort Madison, Iowa.

LINOTYPE OPERATOR desires permanent situation in Porto Rico, Hawaii or Philippines; rapid, accurate; 5,000 ems solid nonpareil per hour, correcting own proofs; not a machinist, but can look after own machine and make changes; fill in time at case; good ad. man; American, union, temperate, single, 31 years old. OPERATOR, care David Brown, 172 Division ave., Brooklyn, N. Y.

LINOTYPE OPERATOR desires steady situation in California; married, temperate; speed 5,000. SHELDON GRISWOLD, San Francisco, Cal., care Winchester hotel.

MACHINIST-OPERATOR desires position; competent machinist, speedy operator. P 402.

MACHINIST-OPERATOR desires situation; steady and reliable. 240 Lake ave., Dallas, Texas.

MACHINIST-OPERATOR, speed 4,000 to 5,000, sober, steady, desires permanent position. P 90.

NO EXPERIMENTING ANY MORE — Three-color plants will be fitted up by most capable and practical three-color engraver, who had the foremanship for the last 7 years with the American Colorotype Company, formerly the Osgood Colorotype Company, of Chicago; all the new improvements and secrets in making three-color plates and how to print them will be furnished; success will be guaranteed; I am making a business of fitting up three-color plants and will instruct your men how to make three-color plates. BERNHARD LUDWIG, 4171 Third av., New York city.

OPERATOR-MACHINIST, strictly sober and reliable, desires permanent position. Address J., 617 Morgan st., Denison, Texas.

POSITION AS SUPERINTENDENT in publishing house; thorough, practical man; many years' experience in mechanical departments, and thoroughly understands color processes and notary work; good executive ability and reliable. P 297.

PRACTICAL PRINTER, 39, now in charge of private printing department of large corporation, where good commercial work is produced, desires change; similar position preferred, where experience and character would be appreciated; first-class reference. P 353.

PRESSMAN — I do nice work on cylinder and job; further particulars for the asking. P 257.

PRINTER wants situation as foreman daily in city of 6,000 to 20,000, or county weekly and job office. P 411.

PROOFREADER-PRINTER, rapid, accurate, reliable; 12 years' experience. P 382.

SITUATION WANTED — By first-class cylinder and platen pressman; sober and reliable; competent to take charge. P 413.

SITUATION WANTED — By a first-class forwarder and finisher; one who is competent to take charge of shop; Northwest States preferred. D. CADWELL, Lincoln, Neb.

SITUATION WANTED — By a half-tone finisher; understands other branches also; East preferred. P 389.

SITUATION WANTED by all-round country printer; 7 years' experience in all branches of country newspaper work; position affording opportunity of learning Linotype preferred. P 385.

UNION PRESSMAN desires a situation on Hoe, Goss or Cox Duplex presses; sober and steady. P 384.

WANTED, by experienced woman Linotype operator, situation in South or West. P 409.

WANTED — Machinist-operator wants change; speed 4,000 brevier; can erect and care for machines; not afraid of work. P 372.

WANTED — Position as foreman of a bookbindery by a practical man of 21 years' experience in all its branches; am at present foreman of a bindery employing 34 hands, giving perfect satisfaction; strictly sober; I desire a change of climate, South or West. P 387.

WANTED — Position as managing editor of daily; city 25,000 preferred; proof of fitness and ability; experienced printer. P 397.

WANTED — Situation as proofreader on either English, French or German copy for newspaper or job work. JACOB, 945 Fillmore, San Francisco.

WORKING OR SUPERVISING FOREMAN of long and varied experience desires change; want a good job, salary in proportion; more than competent. Address, with requirements, P 401.

## WANTED TO PURCHASE.

WANTED — A good-paying weekly with good job plant attached; independent in politics; located in Ohio town; ye craft to whom it may concern, cough up if you want to sell for cash. LOCK BOX 228, Crestline, Ohio.

WANTED — A secondhand No. 2 or No. 3 Hoe stop-cylinder; would buy two of each; spot cash; give number of machine. LIVERMORE & KNIGHT CO., Providence, R. I.

WANTED — Pony cylinder press; Miehle preferred; cash. L 376.

## MISCELLANEOUS.

A BEST PREPARED STEREOTYPE PAPER, ready for use, for hot or cold process; each matrix casts a number of sharp and smooth plates. Manufacturer, F. SCHREINER, Plainfield, N. J.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$13.50 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat. Simpler, better, quicker, safer, easier on the type and costs no more than paper-maché. Also two engraving methods costing only \$2.50, with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard. New stereo half-tone engraving method, no photo work, for \$1. Come and see me if you can; if not, send postage for literature and samples. HENRY KAHR, 240 East Thirty-third street, New York.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process. Nice cuts, from prints, drawings, photos, are easily and quickly made by the unskilled on common sheet zinc. Price of process, \$1. All material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Hagerstown, Ind.

FACSIMILE LINOTYPE KEYBOARDS, printed on heavy manila, being an exact reproduction as to size and location of keys of the latest two-letter machine. 25 cents. THE INLAND PRINTER COMPANY.

FACSIMILE SIMPLEX KEYBOARDS, printed on heavy ledger paper, showing position of all keys, with instructions for manipulation; 15 cents, postpaid. THE INLAND PRINTER COMPANY.

OVERLAY KNIFE — This knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of the most superior manufacture, and is the only overlay knife made that is fully suited to present-day needs. The blade runs the entire length of the handle and is of uniform temper throughout. As the blade wears, cut away the covering as required. 25 cents. THE INLAND PRINTER COMPANY.

**GLUES** for PADDING, PASTING, BINDING, LABELING, etc., sold by us, are the best and cheapest. Circular and Price-list on request.

CLELAND CHEMICAL CO., 115-117 NASSAU STREET, NEW YORK, N. Y.

# Modern Type Display

Compiled and Edited by  
ED. S. RALPH

CONTAINS eighty pages of 140 up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work, and reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Size, 7½ x 9½ inches.

Price - - - 50 Cents

THE INLAND  
PRINTER CO.

120-130 Sherman St., CHICAGO

116 Nassau Street, NEW YORK

# HINTS ON IMPOSITION

A Handbook for  
Printers

BY  
T. B. WILLIAMS

**T**HIS book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood by the advanced printer or the apprentice. Several chapters, fully illustrated, are devoted to "making" the margins, and this feature alone is well worth the price of the book.

96 pages, 4 by 6 inches, full leather,  
flexible, gold side stamp.

Price, \$1.00

THE INLAND PRINTER COMPANY

120-130 Sherman Street, CHICAGO

116 Nassau Street, NEW YORK

# The JAENECKE PRINTING INK CO.

PRINTING AND  
LITHOGRAPHIC INKS

VARNISHES, DRY COLORS  
BRONZE POWDERS

NEWARK, N.J., NEW YORK AND CHICAGO



*Now with pleasure doth the printer's eye, these merry artful imps espy  
Who dance and sing to Jaenecke's name, the praises of eternal fame.*

WORKS AT NEWARK, N.J., HANOVER, GER., MOSCOW, RUSSIA.

PRINTED ON TRICHROMATIC PAPER MADE BY DILL & COLLINS, PHILADELPHIA, PA.

DEEP GOLD, NO. 6365

PROCESS YELLOW, NO. 7252.

PROCESS RED, NO 7250.

PROCESS BLUE, NO. 7251.

VIOLET BLUSH, NO. 6538.

ORIGINAL NUBIAN BLACK, NO 6729.



## The Exit of Jaenecke's Imps.

WITH this, the 12th and last number in the series of "JAENECKE'S IMPS," we conclude what has been generally conceded by the craft to be the most unique and artistic advertising scheme ever projected by a printing ink manufacturer. The color effects and combinations which have been shown in this series have been applauded from all parts of the world, and aside from their educational features to the printer, they have been found highly interesting to individuals outside the domain of printerdom.

AS the little fellows make their exit, clustered about "Old Nick," as shown on the preceding page, the time is opportune to say just a word regarding JAENECKE'S INKS, which have clothed them in such gorgeous and attractive raiment. Always of the same unvarying quality, high-grade in every particular, free from any taint of cheapness and renowned the world over for their excellence, the printer who buys them, finds both quality and economy in their use, and back of all this a guarantee of almost sixty years.

### THE JAENECKE PRINTING INK CO.

PRINTING AND LITHOGRAPHIC INKS  
DRY COLORS VARNISHES BRONZE POWDERS

NEWARK N.J.  
NEW YORK  
CHICAGO

© JAECKE CHICAGO

TINT NO. 7 AND OLIVE GREEN, DARK, NO. 8075.

**Printers and Stationers** A PROFITABLE SIDE LINE.  
**Rubber Stamps** Profits large and demand increasing.  
 Make Investigate. Complete outfits from  
 PEARRE E. CROWL COMPANY, BALTIMORE, M.D. \$25.00 up. Write for catalogue.

## GRAPHITE for LINOTYPE MACHINES

It beats anything you ever saw

SAMPLE FREE

Joseph Dixon Crucible Co. JERSEY CITY, N.J.

We furnish PRESS CLIPPINGS upon any subject desired.

A stamp will bring a booklet telling all about it. To the wide-awake publisher who puts us on his exchange list we will credit all items clipped, and furnish special clippings as he may request.

CONSOLIDATED PRESS CLIPPING CO., 100 Lake Street, Chicago

**"ROUGHING"** for the Trade  
 We have put in a Roughing Machine, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

**THE HENRY O. SHEPARD CO.**  
 120-130 SHERMAN STREET, CHICAGO

WE REBUILD AND  
 SELL PRINTING PRESSES  
**BRONSONS**  
 PRINTERS' MACHINERY  
**HOUSE**  
 50 N. CLINTON ST. CHICAGO

**FOLDING BOX** Gluing Machines, **SUIT BOX** Creasing Machines,  
**PARAFFINE COATING** Machines are among our specialties.  
 We manufacture a COMPLETE LINE of Modern Machinery.

147 South Clinton St. WILSON PAPER BOX MACHINERY CO.  
 Chicago, Ill.



**ILLUSTRATIONS** Our cut catalogue (fifth edition) represents the best collection of half-tone and line cuts for advertising and illustrating purposes in the world. Hundreds of beautiful illustrations. Complete catalogue, 50 cents (refunded).

SPATULA PUB. CO., 77 SUDSBURY ST., BOSTON.

## ONE CENT

invested in a postal card will bring you a half-pound sample of our Padding Glue. We want to convince you of its superior qualities, and therefore make this liberal offer.

ROBT. R. BURRAGE, 35-37 Frankfort Street, NEW YORK

## LIONEL MOSES IMPORTER

36 East Twenty-Second Street, NEW YORK

### High-Grade Imported Papers

Japan Vellum, French and English Covers. French Japan, Wood Papers, various colors.

Artificial Parchment and Vellum, Chinese Papers, different styles and colors.

## PICTURES MOUNTED WITH



### HIGGINS' PHOTO MOUNTER

Have an excellence peculiarly their own. The best results are only produced by the best methods and means—the best results in photograph, poster and other mounting can only be attained by using the best mounting paste—

**HIGGINS' PHOTO MOUNTER**  
 (Excellent novel Brush with each Jar.)

At Dealers in Photo Supplies, Artists' Materials and Stationery.

A 3-oz. jar prepaid by mail for 30 cts., or circulars free from

**CHAS. M. HIGGINS & CO., Mfrs.**

NEW YORK — CHICAGO — LONDON

Main Office, 271 Ninth St. } BROOKLYN, N.Y.  
 Factory, 240-244 Eighth St. } U.S.A.

## The Durant Counters



are a trifle higher in price than some others, but there's a good reason for it—the quality will be remembered long after the price is forgotten

For Sale by All Typefounders and Dealers

## SUMMER ROLLERS

W.H. VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

WE MAKE  
 THE BEST  
 THAT CAN  
 BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.

## Steady and True

Mathematical accuracy is evidenced in the entire construction of an

### Olds Gas or Gasoline ENGINE

A perfectly proportioned mixture of gas and air is supplied with clock-like regularity to the combustion chamber, thus assuring the maximum amount of power with each explosion.

Stationary Engines, 1 to 50 H.-P. Portable Engines, 4½, 8, 12 H.-P. Write for catalogue.

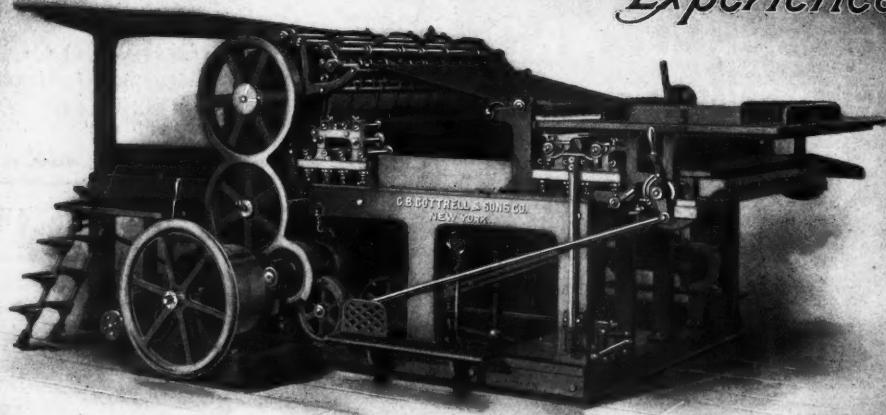
**OLDS MOTOR WORKS**, 230 River Street, LANSING, MICH.



# "COTTRELL"

## Leading Printing Press OF THE World

*48 Years  
Successful  
Experience*



*New Series  
-High Speed  
-Two-Revolution  
Presses.*

C.B. COTTRELL & SONS CO.

41 Park Row New York. 279 Dearborn St. Chicago.

# THE GROWTH OF MANZ

CHICAGO PLANT 1867

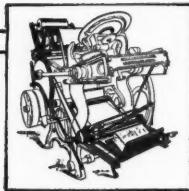
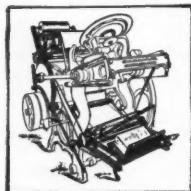
CHICAGO PLANT 1903

NEW YORK PLANT 1903



# MANZ



**PHILOSOPHY****1**

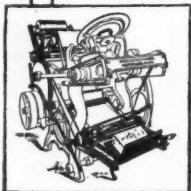
As a *rule*, a man's a fool;  
When it's hot he wants it cool;  
When it's cool he wants it hot;  
Always wanting what is not.

**2**

Here's an *exception*:  
Printing is vexin';  
Drives a man out of his head;  
No getting out of it,  
Not the least doubt of it,  
Save through a Kramer Web.

**3**

There's no mixin'  
This here fixin'  
With the old-style feed by hand;  
Just takes the paper,  
Feeds, cuts—and takes her  
Right through to "Beat the band."



# 4,000 IMPRESSIONS PER HOUR!

This is only startling when we add that it is being done on an 8 x 12 Chandler & Price Platen Press, with a Kramer Web Attachment.

No feeder in the business could hand-feed that speed, and no one, not even the manufacturers, thought the press could be run up to near it.

"The New York News Bureau" is accomplishing this every day in the week in their Philadelphia office.

What does this mean?

Your platen press is now in competition with the high-priced high-speed automatic machines.

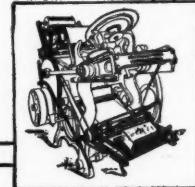
No question as to the kind of work they will turn out. The Kramer Web simply feeds the paper to your printing-press, and delivers the printed sheet without being touched by human hand.

If you have need for this attachment, it will earn you money. If you have no need for it, the Kramer Web Attachment will create it.

Can be applied to the Chandler & Price, G. P. Gordon, Jones-Gordon and Peerless.

## THE KRAMER WEB CO. BOURSE, PHILADELPHIA.

J. P. MORRIS, 31 Union Square West, Bank of the Metropolis, New York.  
AMERICAN TYPE FOUNDERS CO.  
TORONTO TYPE FOUNDERS CO. KEYSTONE TYPE FOUNDERS CO.



**Nº 12345**

Facsimile impression.

Bates New Model, No. 27

UNEQUALED IN  
DESIGN,  
CONSTRUCTION and  
FINISH.

WE SUPPLY  
Nine-tenths of all Type  
high Machines made.

OUR PRICES  
ALWAYS LOWEST—  
quality considered.

SEND FOR  
Latest CATALOGUE.



**Nº 29**

Facsimile impression.

Bates New Model, No. 29

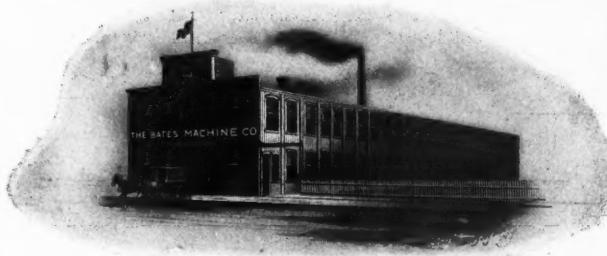
# BATES

MODELS ARE THE

*Standards of the World!*

Absolutely Accurate.

Fully Guaranteed.



Works—706-710 Jamaica Ave., Brooklyn, N.Y., U.S.A.

*The Largest Factory in the World  
Devoted Exclusively to the Manufacture  
of Numbering Machines.*

INCORPORATED.

CAPITAL, \$100,000

**The Bates Machine Co.**

MAKERS

General Offices, 346 Broadway, New York, U.S.A.

BRANCH OFFICES:

MANCHESTER, ENGLAND—2 Cooper Street.  
BRUSSELS, BELGIUM—14 Rue Des Hirondelles.

Bates New Model, No. 27  
View showing parts detached for cleansing

ALWAYS IN STOCK  
at ALL BRANCHES of

American Type Founders Co.  
Barnhart Bros & Spindler,  
Inland Type Foundry,  
Keystone Type Foundry,  
Golding & Company,  
Toronto Type Found'g Co., Ltd.  
The J. L. Morrison Co.  
and Dealers Everywhere.

Immediate Deliveries.  
No Delays.

**Model  
No. 29**

For Cash  
Sale Books

—  
1 to 50  
or  
50 to 1

Repeating  
Automatically

**Model  
No. 39**

For  
Ticket Work

—  
Plunger on top

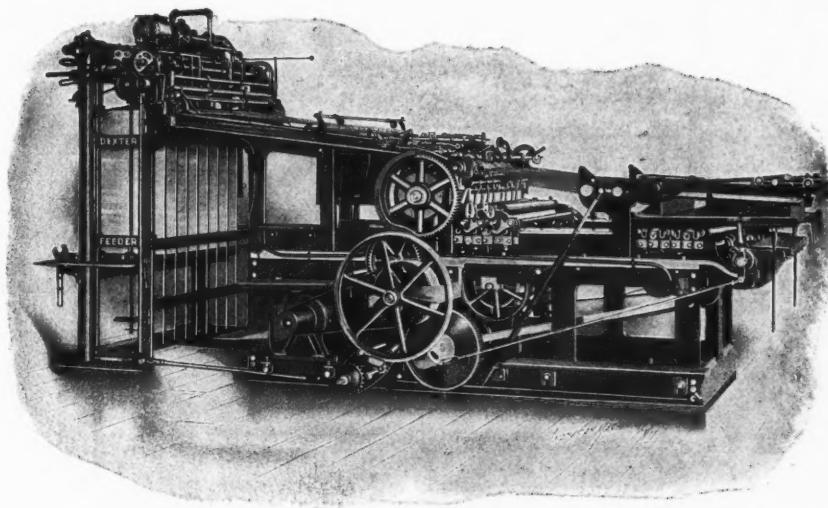
—  
Frame  
designed to  
prefix and affix  
letters  
or figures.



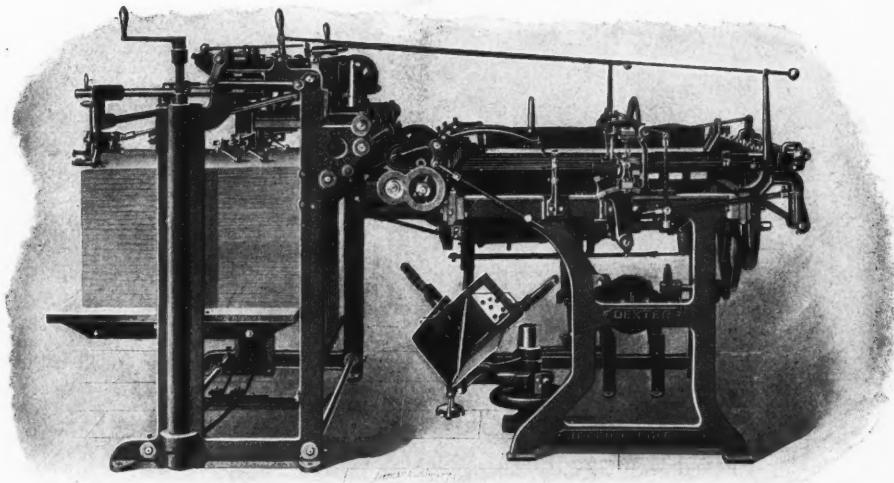
Bates New Model, No. 39

# Dexter Folders and Feeders

---



THE DEXTER AUTOMATIC PRINTING PRESS FEEDING MACHINE



THE DEXTER JOBBING MARGINAL BOOK AND PAMPHLET FOLDER  
WITH DEXTER AUTOMATIC FEEDER ATTACHED.

---

*Write for Catalogues and Full Information.*

**SOLE AGENTS**

*Great Britain and Europe*

T.W. & C. B. SHERIDAN, London, Eng.  
Canada, J. L. MORRISON CO., Toronto  
Australia, ALEX. COWAN & SONS  
Melbourne, Sydney, Adelaide  
Mexico, LOUIS L. LOMER, Mexico City

## DEXTER FOLDER CO.

MAIN OFFICE AND FACTORY, PEARL RIVER, NEW YORK

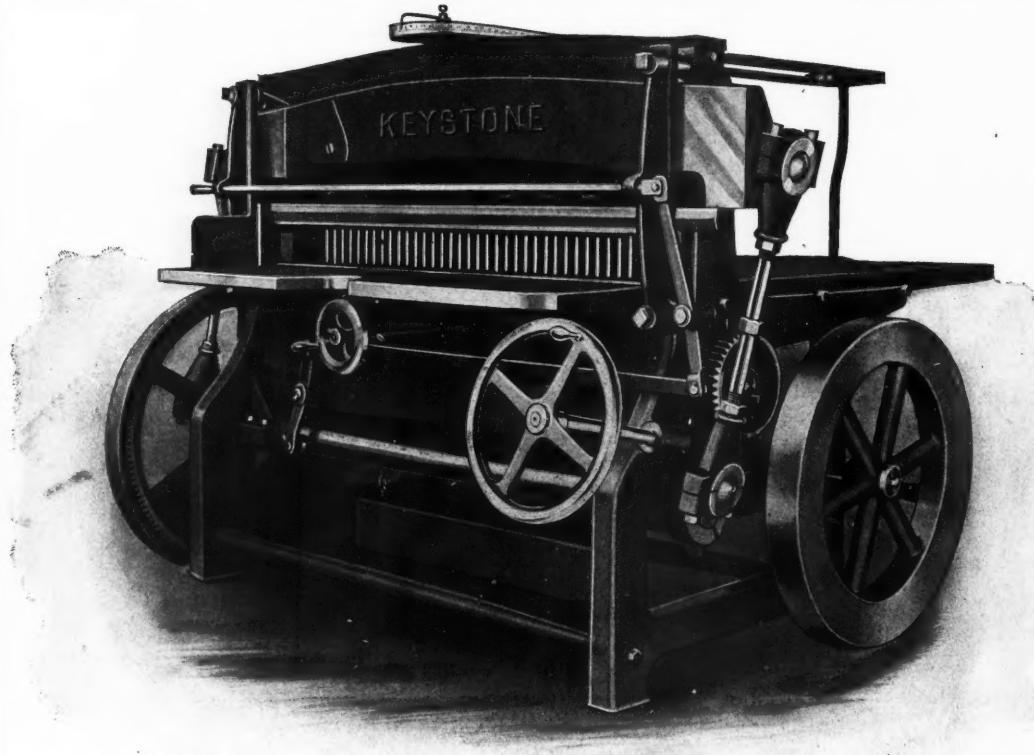
CHICAGO

NEW YORK

BOSTON

*The Best Hand-clamp Cutter that can be built*

# *The Improved Keystone Hand-Clamp Paper Cutter*



The improved model is now constructed in 50, 55, 60, 65, 70 and 75-inch sizes.

WE HAVE THE HIGHEST TESTIMONIALS FROM USERS, ATTESTING  
THE SUPERIORITY OF THE KEYSTONE IN EVERY PARTICULAR

*Send for descriptive Circular and Price List*

## THE STANDARD MACHINERY CO.

*C. E. WHEELER, General Manager*

MAKERS OF EMBOSsing PRESSES,  
DIE-CUTTING PRESSES,  
BOOKBINDERS' MACHINERY, ETC.

MYSTIC, CONN.

# WE HAVE MOVED

To 120-130 Sherman Street

---

*The Henry O. Shepard Co.*

---

WE are now located in the fine, new building 120-130 Sherman Street, Chicago, especially built for our business. We have now one of the best equipped printing establishments in the United States, with every device and facility for carrying out the artistic ideas of our experts in typography.

#### Our Four Cardinal Principles:

*Elegance in Design.*

*Taste in Execution.*

*Accuracy in Detail.*

*Promptness in Delivery.*



THE HALL-MARK OF EXCELLENCE

---

THE HENRY O. SHEPARD CO.

120 - 130 Sherman Street

---

TELEPHONE — PRIVATE EXCHANGE

# Presswork

By WM. J. KELLY

A Manual of Practice for Printing Pressmen and Pressroom Apprentices

## ITS CHAPTERS INCLUDE

At Hand Press—Making Ready—Methods of Applying Underlays—Underlaying Small and Large Sections—The Cut-out Underlay—Preliminaries to Overlaying—Packing the Cylinder—Modifications in Hard Packing—Amending the Make-up of Tympons—Tympons for Quick Jobwork—Tympons for Newspaper Work—Overlaying—Preparations Necessary to Making Overlays—Opinions on Overlaying Compared—Summary of Useful Hints—Inks. :: :: :: :: ::

New enlarged edition. Full cloth. Price, . . . \$1.50

## The Inland Printer Company

120-130 Sherman Street, CHICAGO, ILL.  
116 Nassau Street, NEW YORK CITY

# Electrotyping

By C. S. PARTRIDGE,

Editor Electrotyping and Stereotyping Department of  
THE INLAND PRINTER.

## ITS CHAPTERS INCLUDE

Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. :: :: :: :: :: :: :: ::

Full Cloth, 150 Pages, \$1.50

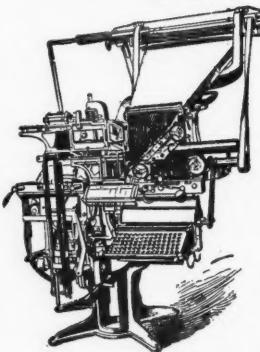
## THE INLAND PRINTER CO.

116 Nassau Street  
New York

120-130 Sherman St.  
Chicago

# The Mechanism of the Linotype

By JOHN S. THOMPSON



The Latest  
and  
Best Work  
on  
This  
Subject

A COMPLETE and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published.

Fully illustrated. 128 pages. Cloth, \$1.50 prepaid.

ADDRESS ALL ORDERS TO

## THE INLAND PRINTER CO.

120-130 SHERMAN STREET, CHICAGO  
116 NASSAU STREET, . . NEW YORK

# Drawing for Printers

By ERNEST KNAUFFT,  
Editor of *The Art Student*, and Director of the  
Chautauqua Society of Fine Arts.

A PRACTICAL TREATISE ON THE ART OF DESIGNING and illustrating in connection with typography, containing complete instructions, fully illustrated, for the beginner as well as the more advanced student, which will enable any one who has a desire to learn drawing, whether connected with the printing craft or not, to become as proficient in the art as it is possible to be through the study of books. Full cloth; 240 pages; over 100 illustrations.

Price, . . . . . \$2.00

THE INLAND PRINTER COMPANY,  
116 NASSAU STREET,  
NEW YORK

120-130 SHERMAN ST.  
CHICAGO

THE OFFICE OF

## The Inland Printer Co.

IS NOW AT

120-130 Sherman Street

CHICAGO





THE  
AMERICAN  
CORRESPONDENCE  
SCHOOL·OF  
TYPOGRAPHY  
TEACHES  
GOOD·PRINTING  
PRINCIPLES  
BY·MAIL

# THE AMERICAN CORRESPONDENCE SCHOOL OF TYPOGRAPHY IS THE ONE SURE MEDIUM BETWEEN THE AMBITIOUS PRINTER AND THE DEVELOPMENT OF HIS IDEAS TO A THOROUGHLY PRACTICAL PAYING END

**C**AN you expect your business to grow popular with progressive people while you remain idle? Can you hope for growth, while you remain in a rut? The man who thinks grows. Good printing calls for head-work as well as hand-work. The business of a printer cannot rise higher than the art and skill he puts into his work. Being up-to-date is not enough. He needs advanced ideas to put him beyond merely up-to-date competition. Skill and taste represent the major part of a progressive printer's capital. Ruts are ruinous in the printing business. Conservatism and common-placeness leads into ruts. Running in ruts will dwarf a printing business quicker than any other business. The aim of THE AMERICAN CORRESPONDENCE SCHOOL OF TYPOGRAPHY is to give the thinking printers instruction and examples that will bring his work up out of the ruts and put it where it will pay, and to give to printers the ideas they can put to profitable use NOW. What you get in its lessons to-day you can turn into money to-morrow. Each lesson gives ideas that can be worked out by the printer. If you have no ambition to rise in your profession you are to be pitied. You must not stop where you are. You must either go forward or backward. If you "let well enough alone" you'll be left in the lurch. The best part of printing is art and art is progressive. Art thrives on ideas. You can't grow in skill until you begin to absorb advanced ideas. Increased skill means increased wages. Ability to create new things is your only insurance against low pay and loss of position. Of course you want to go higher up. There is a short cut and a sure way. Do you know about it? It is the business of this school to show how. It rests with you to follow the advice and rise with certainty. What we are doing for others we can do for you. The lessons represent the very essence of the best that has been produced in the way of printing. The mastery of each on your part means increased pay in your envelope. Our instructions gives the definite things you need now. The lessons teach you those designs and effects which your daily work calls for. You don't have to wait long for results. What you learn is something you can do at once. If you follow our directions your advancement is just as sure as anything can be. You learn to do by doing. The entire course of 36 lessons includes all that is necessary to make you versatile, artistic and skilful to the highest degree. Will you join our class and go higher or are you content to let well enough alone and hang on the ragged edge while others go up to secure the plums of your profession?

· THE ·  
**AMERICAN · CORRESPONDENCE · SCHOOL  
· OF · TYPOGRAPHY ·**

**36 EAST TWENTY-SECOND STREET, NEW YORK CITY**







## LENGTH OF LIFE

and Quality of Work are the standards by which experts judge machines. Royle Routers turn out work of the quality that gladdens the heart of the conscientious mechanic, and they last as long as the metal in them will wear. It's all in the way they're built. The Royle Router is the Standard.

**JOHN ROYLE & SONS  
PATERSON, NEW JERSEY, U. S. A.**

## Crane's Ladies' Stationery

*Sold by all Stationers  
and Booksellers*

Our Papers are supplied in Fine Wedding Stationery, Visiting Cards and other specialties by GEO. B. HURD & CO., New York, whose boxes bear the word "Crane's," containing our goods.

THESE goods are suited to the tastes of the most select trade. Their merits are known the world over, and they yield a profit to the dealer. Once tried, the purchaser becomes a regular customer. Presented in the following styles and qualities:

**SUPERFINE QUALITY**—In Light Blue Boxes, containing  $\frac{1}{4}$  ream of Note Paper each, and in separate boxes  $\frac{1}{6}$  thousand envelopes corresponding.

**EXTRA SUPERFINE QUALITY**—In Lavender Colored Boxes, containing  $\frac{1}{4}$  ream of Extra Fine Paper each; in like boxes are Envelopes to match.

MANUFACTURED BY

**Z. & W. M. CRANE  
DALTON, MASS.**

# CROWN



# PLATES

# PICTURES TALK

MORE THAN WOMEN.

## DO YOU EVER MAKE THEM TALK FOR YOU?

Every progressive newspaper and job printer should use the Hoke Crown Engraving Plate Process of making cuts. It is simple, quick and inexpensive; used by the largest dailies, also by the smaller weeklies.

Tell us about yourself and we will explain the adaptability of our method to your needs. You make the cuts in your own office. We furnish you with the tools, materials and instruction, and we *guarantee* your success. No expensive plant is required. Cost of maintenance is nominal.

We place publishers in correspondence with competent artists when desired. We instruct local artists when requested. All letters answered promptly. Write us. Our many years of experience will help you.

**HOKE ENGRAVING PLATE CO.**

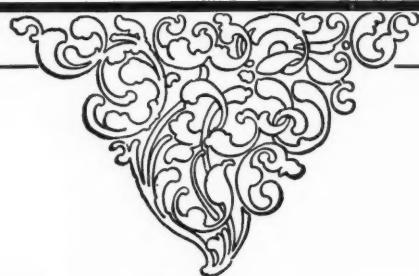
Patentees and Sole Manufacturers,  
St. Louis, Mo., U. S. A. and 111 Fleet St., E. C., London, Eng.

# The Fuchs & Lang Mfg. Co.

CHICAGO

NEW YORK

PHILADELPHIA



# INKS

For PRINTERS

Process  
Half-tone  
Job  
Book, etc.

For LITHOGRAPHERS

Lakes  
Poster  
Reducers  
Varnishes, etc.

LICHTDRUCK INKS, GELATINES, ETC.

Sole Selling Agents  
for the  
ALUMINUM PROCESSES



Sole Manufacturers of  
EMMERICH & VONDERLEHR  
MACHINERY

**RELIABLE**  
**Printers' Rollers**  
FOR  
**Summer Use**



**ORDER THEM NOW**  
FROM  
**Sam'l Bingham's Son Mfg. Co.**  
**201-207 South Canal Street**  
**CHICAGO, ILL.**

# The Rhodes Blanket

(AUTOMATIC MAKE-READY)

Rhodes' Printers' Automatic Make-Ready Blanket is astonishing old pressmen, as well as their employers, by the ease with which forms of type or cuts are made ready by its use. With a hard vulcanized face and a thin and slightly elastic and meshed rubber back, there is little left in defective forms that this peculiar combination blanket can not make perfect in printing.—THEO. F. GALOSKOWSKY, in the *American Pressman*, for March, 1903.

*For Platen, Cylinder and Rotary Presses*

## THE RHODES BLANKET COMPANY

290 Broadway, NEW YORK CITY

# “Words of Wisdom”

“He who fortifies against leaks by judicious buying, judicious employing and judicious hustling is the man who will never be so absorbed with the saving at the spigot that he is deaf when the drops begin to trickle where they should not—wasting at the bung.”

INLAND PRINTER.

Many men in the printing line are judicious hustlers and judicious employers, but are sadly lacking in the art of buying. They seem to be hypnotized by the numerous salesmen touring the country, and acquire a fondness for ordering more goods than they actually need. They never have a clean slate with the ink man, the paper man or the roller man, and when their plant becomes antiquated are not in a position to replace it. They must step aside when competing with the conservative buyers who saved their pennies and invested in up-to-date machinery. I have been exhorting job printers for nine years to buy their inks in small cans, and pay cash for them, even if they have to borrow the money. To the ordinary consumer the saving in one year will more than pay for a press, and in ten years will buy a whole new plant.

Send for my price list and compare it with what you pay for inks on credit.

ADDRESSES

**Printers Ink Jonson**  
17 Spruce Street, :: :: NEW YORK CITY

# THE HUBER



THE HUBER PRINTING PRESS has been on the market for many years, and its managers have endeavored to keep ahead of the demands of the printers. In the matter of speed, register, impression and distribution it has no superior, and in durability it easily holds the record as THE BEST.

We are desirous of showing these special qualities to those contemplating the purchase of new presses. Our customers commend this machine. The work that it does is above criticism. Do not be sure that what you are using can not be improved on. Let us show the HUBER, its splendid improvements, introduce you to its users. We can please you. We will furnish you an asset that will last a lifetime.

LET US HAVE AN INTERVIEW

## VAN ALLENS & BOUGHTON

*19 to 23 Rose St., 59 Ann St., New York.*

AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY.  
215 Spear Street, San Francisco, Cal.

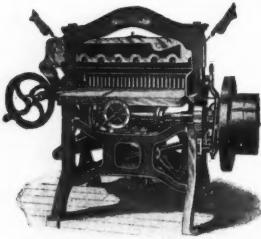
AGENTS, SYDNEY, N. S. W., PARSONS BROS., Stock Exchange  
Building, Pitt Street.

AGENT, ENGLAND, P. LAWRENCE, 57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street,  
H. W. THORNTON, *Manager*,  
Telephone, 801 Harrison. CHICAGO



## A Broad Patent



Has just been granted to us for a new and important feature in paper cutters, an improvement of the greatest interest to purchasers and users of power paper cutters, and one which makes a hitherto inherently weak point common to all cutters the strongest. It is an automatic safeguard to prevent paper strips or trimmings from getting into the knife-bar slot, which, as all users of power cutters know, is a frequent cause of breakage. It effectually closes the slot, making a continuous and unbroken side gauge. As the knife descends the guard automatically disappears and reappears as the knife raises. There is not a spring about it; nothing to get out of order.

This improvement will be applied to CHALLENGE and ADVANCE POWER CUTTERS only and can not be found on other makes. Therefore, to get the best in all respects buy a CHALLENGE or ADVANCE CUTTER,

and avoid breakage from the paper wedging in between the knife-bar and the side frame. Besides this new and important feature, our cutters have other features which commend them, such as steel gears, rigid construction, ease of operation, simplicity and durability.

FOR FULL PARTICULARS on all these features, write us or order a cutter from your dealer.



SOLD BY DEALERS  
EVERYWHERE



Manufactured by THE CHALLENGE—  
MACHINERY CO. 2553 Leo Street, CHICAGO

**THE ROBERT DICK  
MAILER**

The Printers' friend. Unrivaled for simplicity, durability and speed. With it experts have addressed from 6,000 to 8,586 papers in less than an hour. Latest record, 200 papers in less than a minute. No office complete without it.

For information concerning mailer, address

Rev. Robert Dick Estate  
139 W. TUPPER ST.  
BUFFALO, N. Y.

PRICE, \$20.25,  
WITHOUT ROYALTY.

**JAPAN PAPER CO.**  
36 EAST 21st STREET, NEW YORK

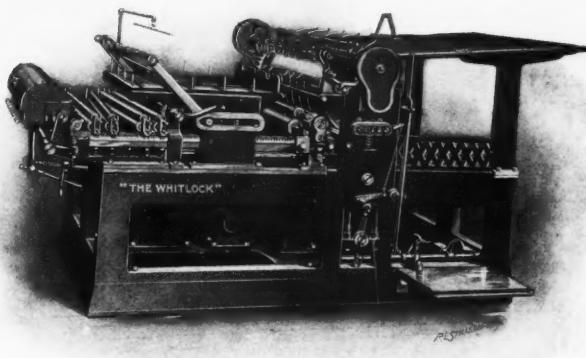
*High Grade  
Imported Papers*

A complete line of Japanese and French hand-made papers as well as many specialties, including Genuine Parchment, for high-class printing, publishing and advertising. Samples sent on request.

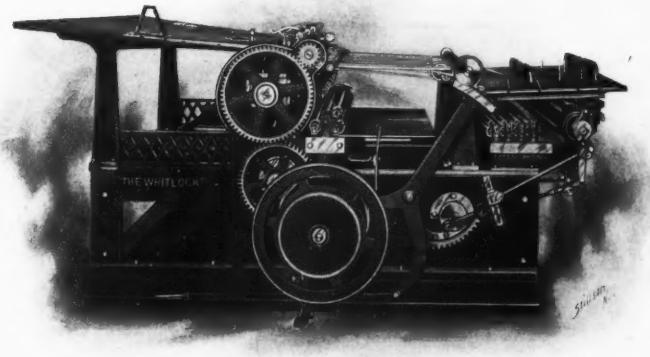
# Whitlock Pony Presses

Run faster and smoother (hence more durably) than any other pony presses.

They are besides stronger on the impression and have better distribution. The register is exact. They have all other latest improvements, including trip and back-up motion (which latter some other makers of pony presses do not have). The Whitlock Pony will make and save the printer more money than any other pony press made.



Whitlock Pony with Carrier (printed-side-up) Delivery



Whitlock Pony with Front Fly Wheel Delivery

## The Whitlock Printing Press Mfg. Co. of Derby Conn.

121 Times Building - NEW YORK CITY  
309 Weld Building - - BOSTON, MASS.



### WESTERN AGENTS

AMERICAN TYPE FOUNDERS COMPANY  
Chicago, St. Louis, Cleveland, Cincinnati, Minneapolis,  
Kansas City, Denver, Los Angeles, San Francisco.

### SOUTHERN AGENTS

J. H. SCHROETER & BRO., 44 W. Mitchell St., Atlanta, Ga.

### EUROPEAN AGENTS

T. W. & C. B. SHERIDAN, 46 Farringdon St., London, Eng.

Circulars and Full Particulars supplied by any of the above Houses.

# Chas. Hellmuth

MANUFACTURING AGENT FOR

## KAST & EHINGER

Awarded Grand Prix and Two Gold Medals  
at Paris Exposition

Printing and  
Lithographic **INKS**

### SPECIALTIES

**FINE  
HALF-TONE  
BLACKS**  
for job and  
magazine work

**Bi-tone Inks,  
Three-Color  
PROCESS  
INKS**

### **BRILLIANT COVER INKS**

in various shades and combinations

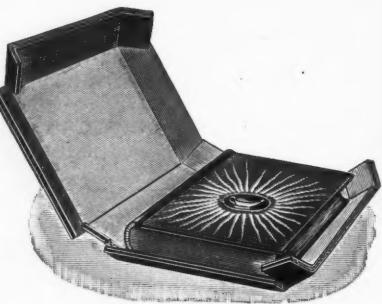
**Unsurpassed Proving Blacks**

OFFICES AND FACTORIES: { 46-48 E. HOUSTON ST., NEW YORK  
357-359 S. CLARK STREET, CHICAGO

JUERGENS  
BROS. CO.

DESIGNERS  
ENGRAVERS  
ELECTROTYPErs  
NICKELTYPErs

140-146 MONROE ST.  
CHICAGO

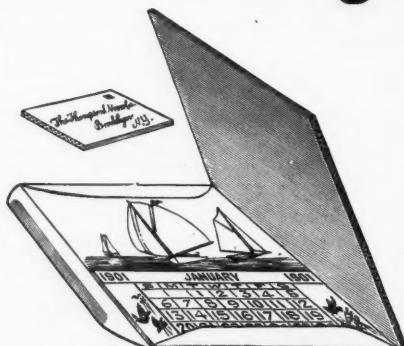


## LIGHT, INFLEXIBLE WRAPPERS

### FOR MAILING

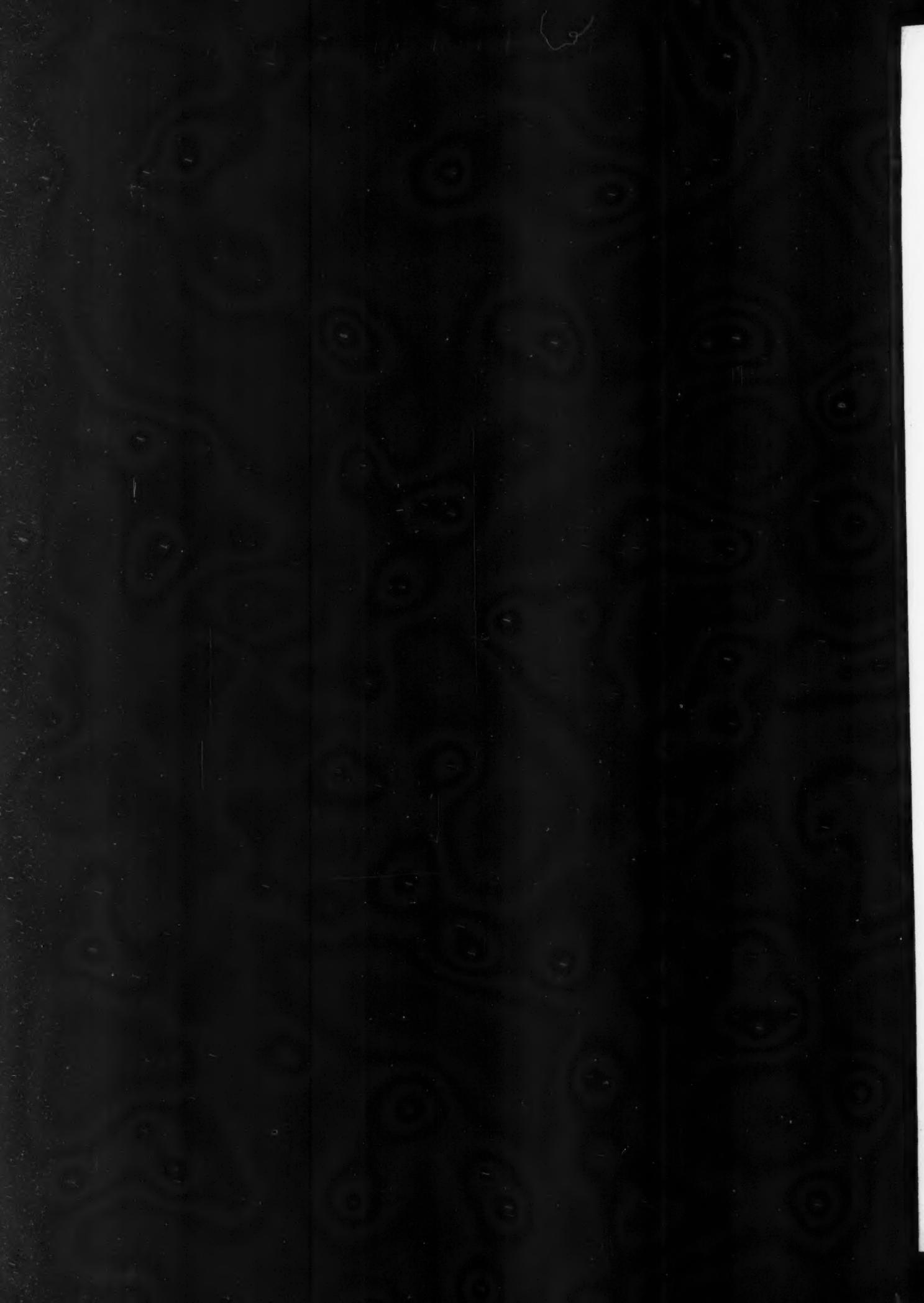
BOOKS, PICTURES,  
CALENDARS AND  
CATALOGUES

WITHOUT BENDING or BRUISING



The THOMPSON & NORRIS CO., Brooklyn, N.Y.





A PAGE FROM THE PENINSULAR PAGEANT



PAPER INVENTED BY  
CHINESE.  
PERFECTED BY  
PENINSULAR PAPER CO., YPSILANTI, MICH.



The NORTHLAND SHOP  
BATTLE CREEK, MICH.

# PENINSULAR

## Cover Papers



**FOR SALE BY THE FOLLOWING  
WHOLESALE PAPER DEALERS**

Bradner Smith & Co.,	Chicago, Ill.
Union Card & Paper Co.,	New York, N. Y.
F. O. Sawyer Paper Co.,	St. Louis, Mo.
Wright, Barrett & Stillwell Co.,	St. Paul, Minn.
Minneapolis Paper Co.,	Minneapolis, Minn.
J. P. Jordon Paper Co.,	Boston, Mass.
Benedict Paper Co.,	Kansas City, Mo.
Chicago Newspaper Union,	Chicago, Ill.
Louisville Paper Co.,	Louisville, Ky.
R. P. Andrews & Co., Inc.,	Washington, D. C.
Union Paper & Twine Co.,	Cleveland, Ohio
Diem & Wing Paper Co.,	Cincinnati, Ohio
Hubbs & Howe Co.,	Buffalo, N. Y.
Louisville Paper Co.,	Nashville, Tenn.
C. P. Lesh Paper Co.,	Indianapolis, Ind.
Chicago Newspaper Union,	Fort Wayne, Ind.
Southern Paper Co.,	Richmond, Va.
Paige & Chope Co.,	Detroit, Mich.
H. Niedecken Co.,	Milwaukee, Wis.
Chicago Newspaper Union,	Sioux City, Iowa
Western Paper Co.,	Omaha, Neb.
Carter, Rice & Co.,	Denver, Col.
W. F. Holmes, Agent,	Grand Rapids, Mich.
Memphis Paper Co.,	Memphis, Tenn.
Archer Paper Co.,	Chattanooga, Tenn.
Geo. F. Wing & Co.,	Macon, Ga.
Western Newspaper Union,	Des Moines, Ia.
Western Newspaper Union,	Wichita, Kan.
Western Newspaper Union,	Salt Lake City, Utah.
W. J. Gage & Co., Lim.,	Toronto, Ont.

Exclusive Agents for Canada.

The Reverse Side Shows A PAGE FROM THE PENINSULAR PAGEANT. If you wish the whole book, write us ~ ~ ~ ~ ~

**PENINSULAR PAPER CO.**  
YPSILANTI, MICHIGAN  
WEAVERS OF FINE CLOTHES FOR BOOKS





# L.L.SIRRET CO.

GEOGRAPHERS AND ENGRAVERS  
61 BEEKMAN ST., NEW YORK, N.Y.



PHYSICAL MAP OF  
THE UNITED STATES

MAPS,  
CHARTS,  
PLANS,  
DIAGRAMS,  
LINEAR  
WORK

THIS IS A SAMPLE OF SOME OF OUR MAP DRAWING. IN ITS EXECUTION IT APPLIES TO OUR GENERAL TREATMENT OF OUR WORK, FOR ALL, AS WELL AS SPECIAL LINES, YOU MAY WISH TO HAVE US PREPARE FOR YOU

# VTS-CLEAN AND DEEP

DESIGNERS  
ILLUSTRATORS  
ENGRAVERS

of  
PLATES  
to print on a  
Type Printing Press  
in  
ONE OR MORE  
COLORS  
by  
PHOTO-LINE  
HALF-TONE  
WOOD  
COLORS  
MULTI

THAT'S  
THE  
G AND  
PHILA M  
KIND



Having a large volume of business from all over the country, we are enabled to profitably employ a number of Artists and Designers, especially skilled in the different branches of trade, which will enable us to supply your varied wants to a better advantage than you can probably obtain from some of the smaller houses in our same line of business

**GATCHIEL & MANNING**  
27 TO 41 SO 6TH ST  
**PHILADELPHIA**

# A Few Points on Printing Ink

SUITABLE INK, suitable paper stock and suitable rollers are the first essentials to good presswork. We do not make paper or manufacture rollers, but we do is our business and our inks suitable to every and every exigency of experience and close the modern printer than satisfy the custom-sustained quality of inkmaker is a source tion to the printer. with you to make your tory to yourself and your customers. Write to us for a trial order and do it now. You have more to lose than we have if you neglect doing this.

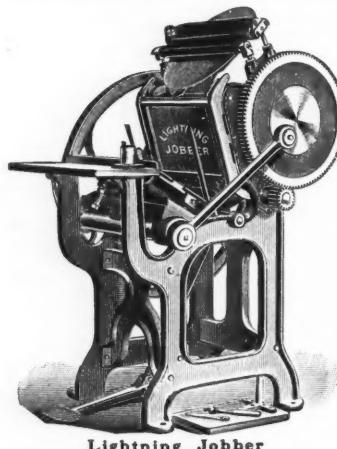


make printing ink. It especial study to make requirement of paper the pressroom. Years study of the needs of have enabled us to more ers we have gained by our inks. A reliable of profit and satisfac-We want to co-operate product more satisfac-

## THE BUFFALO PRINTING INK WORKS

### The Lightning Jobber

**The Best Low-Priced  
Job Press in the World**



Lightning Jobber

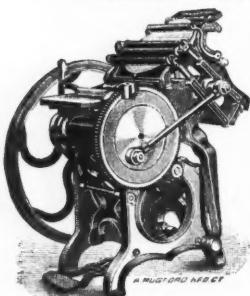
**What a Recent Purchaser says of it:**

Gentlemen.—\* \* \* As to the press I have nothing but the highest praise for it. When we got lubricator worked thoroughly into all the moving parts it commenced to run like a sewing machine, and has run smoothly, easily and noiselessly every day. \* \* \* I find it meets every claim made for it. A couple of days since I put on an eighth-sheet with three wood lines in it. I was a little afraid at first of straining it, but put on the impression and it carried the form without the slightest cracking or jar. I have been considerably surprised at the speed at which it will run. I had thought that one thousand an hour with the treadle would be the maximum, but have turned out stationery at a speed of from 1,200 to 1,500 ever since I put it in. I never saw a Lightning Jobber till mine reached here. I wrote to some of its users whose testimonials are given in your pamphlet and received the very highest recommendations regarding the Lightning Jobber. It took a good many evenings to decide to purchase one, but I did, and now from all appearances, I will be eternally glad for my decision.

COBDEN, ONT., June 2, 1902.

Yours sincerely,  
F. B. ELLIOTT.

**Write for Circulars and Descriptive Matter.**



Jones Gordon

### The Jones Gordon

THE BEST JOB PRESS  
IN THE WORLD

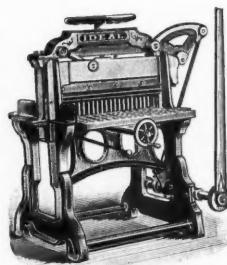
HAS  
Distributing Ink Fountain,  
Ink Roller Throw-off,  
Self-locking Chase Hook,  
and other improvements.

(Successors to The John M. Jones Co.)

FOR  
SALE  
BY  
ALL  
DEALERS

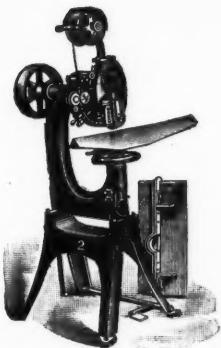
### The Ideal Paper Cutter

Has Time and Labor  
Saving Devices found on no  
other cutter.



Ideal Cutter

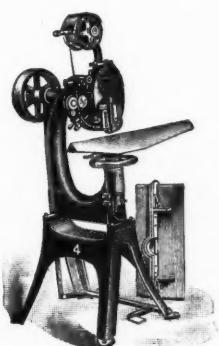
**The Jones Gordon Press Works, Palmyra, N. Y.**



*Specially constructed for Stitching  
all sizes of Calendars.*

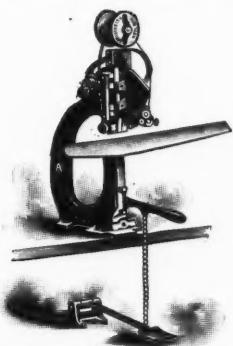
This cut represents our "New Perfection" No. 2 Wire Stitcher. Just the machine calendar and pamphlet binders have been for years looking for. It has every up-to-date patented feature so very acceptable to the trade in our "New Perfection" No. 4. These machines are ingenious in design and construction, being strong, simple, durable, very rapid and almost noiseless in operation. Extra large saddle and table.

Capacity — two sheets to one-quarter of an inch, fully. Wire used, .25 to .30 gauge.



*Specially constructed for Stitching  
all sizes of Calendars.*

Our new No. 4 Wire Stitcher is the most perfect machine of its capacity extant, having up-to-date features not to be found in any other stitcher, and at a more than reasonable price. Will stitch from one sheet to half an inch perfectly. Extra long saddle and table. Wire used, .25 to .30 gauge.



This machine is specially adapted for light work, saddle or flat, and will stitch from two sheets up to one-fifth of an inch in thickness. Wire used, .24 to .30 gauge. Extra long saddle and table.

# Perfection Wire- Stitching Machines

*The Best  
in the  
World!*

With capacity  
to meet every  
requirement.

Sold everywhere.  
Always satisfactory.

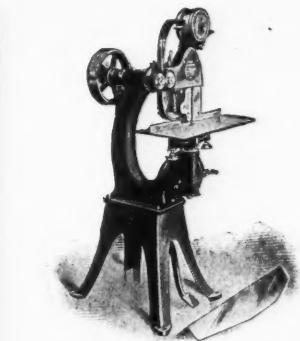
MANUFACTURED BY

The  
J. L. Morrison Co.  
60 Duane Street  
New York City

London

Leipzig

Toronto



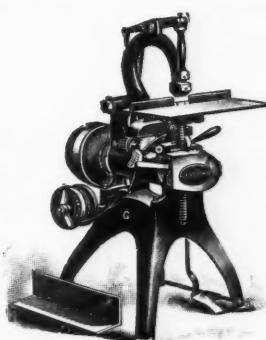
Our latest machine — patented in 1900 — embodying all the salient features of Nos. 2 and 4, with new points all its own. It has a greater range than any other machine made. Its simplicity of construction and perfect work will astonish the trade. Extra large saddle and table.

Capacity — two sheets to seven-eighths of an inch. Wire used, .21 to .28 gauge.



Our new machine for large work. Built under the same patents as No. 6. A revelation as to its driving power and capacity. The finest, strongest, simplest and most powerful machine ever placed on the market.

Capacity —  $\frac{1}{4}$  inch to  $1\frac{1}{2}$  inches thickness. Wire used, .18 to .25 gauge, round or flat, without change of parts.



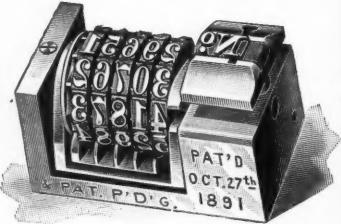
This is an At standard general-purpose machine.

Capacity — two sheets to fully three-quarters of an inch. Large trough and flat table. Wire used, .20 to .28 gauge.

## "THE FORCE"

**No. 13  
Cypograph  
Numberer**

With  
Removable  
Side Plates



5 wheels . . . . . 1234567890

A new machine having the least parts of any in the market, insuring its reliability and avoiding its getting out of order

FOR **\$11.25** NET

Including the solid Interchangeable  
**Interlocking and Single-  
Bearing Plunger**



Any style of figure machine of any capacity at proportionate price. Repairs to every class of numbering machines. Special machines made to order.

May be had of all Typefounders and Printers' Supply Houses

Manufactured by

**WM. A. FORCE & COMPANY, Inc.**  
New York :: Brooklyn :: Chicago

## UNION CARD & PAPER CO.

27 Beekman Street, New York

The steady growth of our business compelled us to add another floor to our already large space. This, of course, means a larger stock with increased facilities to serve our friends and customers

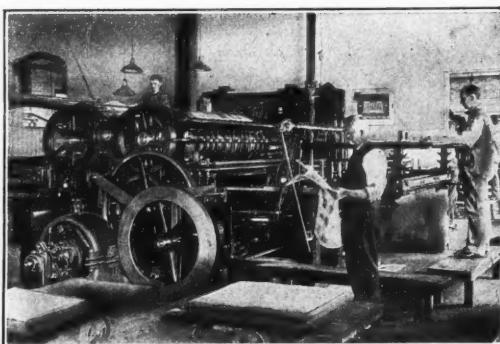
## PAPER AND CARDBOARD

of every description used in the Printing, Lithographing, Publishing and kindred trades in stock or made to order.

**PRICES CONVINCINGLY LOW**

## Westinghouse Motors

Compact  
Mechanical Design



Westinghouse Multipolar Motor Driving Double Cylinder Press.

Minimum  
Number of Parts

Not only drive every type of machine used by the modern printer to the best possible advantage, but also do it cheaper than by any other method.

For circulars 1042 and 1050 apply to any district office of the

**Westinghouse Electric & Mfg. Co.**  
Pittsburg, Pa.

New York, Atlanta, Dallas, Baltimore, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Detroit, Los Angeles, Minneapolis, Philadelphia, Pittsburgh, St. Louis, Salt Lake City, San Francisco, Syracuse, Seattle, Denver, Mountain Electric Co., Canada, Ahearn & Soper, Ltd., Ottawa, Mexico, G. & O. Braniff & Co., City of Mexico.

## BROWER-WANNER CO.

Printers' Machinists

We desire to call special attention to  
five of our

# Cylinder Press Bargains

in Four-Roller Two-Revolution Presses  
as follows:

39 x 53 four-roller Optimus, two-revolution, front sheet delivery, air springs, four tracks, table distribution, impression trip and back-up motion. A bargain.

41 x 56 four-roller Campbell Job and Book, two-revolution, regular front delivery, table distribution and impression trip. A reliable money earner.

38 x 55 four-roller Hoe, two revolution, table distribution, air springs and back tapeless delivery. A high-grade machine.

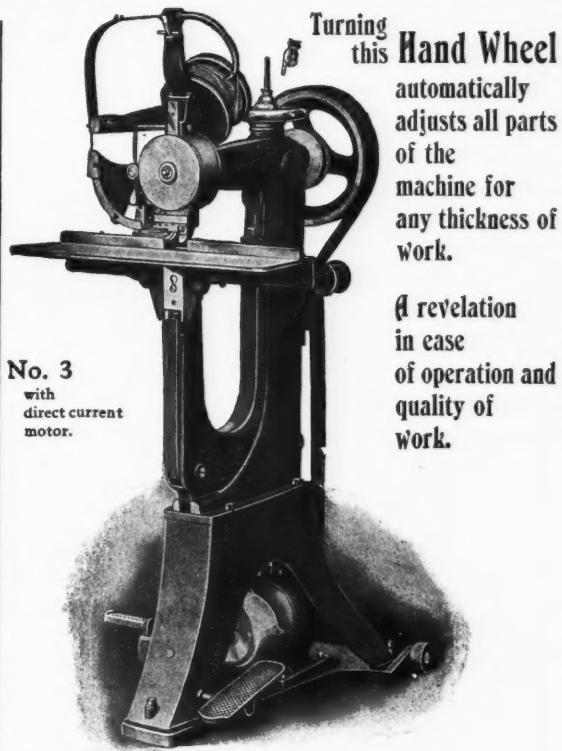
46 x 60 four-roller Miehle, two-revolution, regular front delivery, table distribution and air springs. A most popular make.

38 x 55 four-roller C. B. Cottrell & Sons, two-revolution, table distribution, four tracks, air springs, impression trip, tapeless back delivery and box frame. An up-to-date machine.

Write us promptly if you want one or more of these machines. We will guarantee them in every way. Our prices for them are right. :: We manufacture brass rule and a large variety of the best printers' specialties. Send for circulars. We also deal in type and everything used by printers. Our prices are the best.

**298 Dearborn Street      CHICAGO, ILLINOIS**

No. 3  
with  
direct current  
motor.



**BOSTON WIRE STITCHER CO.**  
No. 170 SUMMER STREET, BOSTON

Strongest,  
Simplest  
and  
Cheapest  
**POWER**  
**PUNCH**  
on the  
Market



Card Index,  
Loose Leaf  
Ledger,  
Round  
Hole  
and  
Special  
Punching



Write for Quotations, Literature and the name of the Dealer nearest you who carries them in stock.

**Gether-Drebert-Perkins Co.**      91 Huron Street  
Milwaukee, Wisconsin



# \$33 To the Pacific Coast

Every day until June 15, 1903, from Chicago to many points in California, via the

## **Chicago, Milwaukee & St. Paul Ry.**

To California you have the advantage of the new overland service of the Chicago, Milwaukee & St. Paul and Union Pacific Line. Three through trains, Chicago to San Francisco, every day. To North Pacific Coast points low rates are in effect daily until June 15, via St. Paul and Minneapolis, or via Omaha.

Only \$33 Chicago to San Francisco, Los Angeles, Portland, Seattle, Tacoma and many other Pacific Coast points. Only \$30.50 Chicago to Spokane. Only \$30 Chicago to Salt Lake City, Butte or Helena.

Above rates are called colonist second-class rates. Tickets are good in tourist sleepers, in which the rate for a double berth, Chicago to San Francisco, is \$6. Tourist sleepers are clean, comfortable and economical.

A postal card will bring you complete information.

**TICKET OFFICE,**  
95 ADAMS STREET,  
CHICAGO.

**F. A. MILLER,**  
General Passenger Agent,  
CHICAGO.

**Chicago, Milwaukee & St. Paul Railway.**

HAVE YOU EVER USED  
**PARSONS**  
 FIRST-  
 CLASS **BOND**  
 FOR YOUR CHOICEST WORK

*If you wish the **BEST** thing in the market,  
 give it a trial.*

PARSONS PAPER CO., Holyoke, Mass., U.S.A.

*GEO. H. BENEDICT & CO.*

*Engravers & Electrotypers*

HALF-TONE,  
ZINC-ETCHING,  
MAP, WOOD and  
METAL ENGRAVING.  
DESIGNING  
ETC.

308 to 318 DEARBORN ST  
CHICAGO.



\$50

TO

## CALIFORNIA AND RETURN

from Chicago. Correspondingly low rates from all points. Strictly first-class round-trip tickets to San Francisco and Los Angeles at this low rate, on sale May 3 and daily May 12 to 18. Variable routes, liberal time limits, fast schedules and train service of the highest character. The route is over the only double-track railway between Chicago and the Missouri River.

## THE OVERLAND LIMITED

The most luxurious train in the world. Leaves Chicago 8.00 p. m. daily, through to San Francisco without change. Less than three days en route. Private compartment, observation, drawing-room, dining, and buffet-smoking cars, barber, bath, Booklovers Library and telephone.

### Electric Lighted Throughout

The Best of Everything.

Two other fast trains leave Chicago 10.00 a.m.  
and 11.30 p. m. daily.

**Chicago & North-Western  
Union Pacific and  
Southern Pacific Rys.**

All agents sell tickets via  
this route. OLB



## THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged \$7 per year for two lines; more than two lines, \$2 per additional line.

### ADVERTISING CALENDARS.

**HENRY TIRRILL & COMPANY**, 118-120 Olive street, St. Louis.—Wholesale dealers in fine imported calendars. We carry a heavy stock of the better grade of calendars only. Importing our own goods direct and in large editions, enables us to make special trade requirements. Correspondence solicited from paper companies, jobbers and printers.

### ADVERTISING NOVELTIES OF WOOD.

**AMERICAN MANUFACTURING CONCERN**, James-town, N. Y.

### AIR BRUSH.

**THAYER & CHANDLER**, fountain air brush. 146 Wabash ave., Chicago. Send for catalogue.

### BALL PROGRAMS AND INVITATIONS.

**BUTLER, J. W., PAPER CO.**, 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders, Masquerade Designs, etc.

**CRESCEENT EMBOSING CO.**, Plainfield, N. J. See "Embossed Folders."

### BOOK COMPOSITION AND PLATES.

**THE VAIL LINOTYPE COMPOSING CO.**, Cleveland, Ohio. Largest exclusive house in the United States; highest grade of bookwork; specializing the business permits quick service and close prices.

### BOOKBINDERS' MACHINERY.

**HICKOK, W. O., MANUFACTURING CO.**, Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

**ISAACS, HENRY C.**, 10-12 Bleecker st., New York.

**SANBORN, GEO. E. & CO.**, 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

### BOOKBINDERS' LEATHER AND CLOTH.

**THOMAS GARNAR & CO.**, manufacturers, 181 William st. and 22 Spruce st., New York.

### BOOKBINDERS' SUPPLIES.

**SLADE, HIPP & MELOW, INC.**, 139 Lake st., Chicago. Also paper-box makers' supplies.

### BOXWOOD FOR ENGRAVERS.

**GRAND RAPIDS BOXWOOD CO.**, Grand Rapids, Mich. Also mounting woods.

### BRASS-TYPE FOUNDERS.

**AMERICAN TYPE FOUNDERS CO.** See list of branches under "Type Founders."

**MISSOURI BRASS-TYPE FOUNDERS CO.**, Howard and Twenty-second sts., St. Louis, Mo.

### CALENDAR MANUFACTURERS.

**CRESCEENT EMBOSING CO.**, Plainfield, New Jersey. Manufacturers of the famous Crescent Calendars. Large line. Write for prices.

**TABER-CHANAY COMPANY**, LaPorte, Indiana.—Manufacturers of calendars for the printing trade. Large line of artistic copyright subjects. Write for samples and prices.

### CARBON BLACK.

**CABOT, GODFREY L.** Boston, Mass.

### CARDBOARD MANUFACTURERS.

**CHAMPION COATED PAPER CO.**, Hamilton, Ohio.

2-10

### CASE-MAKING AND EMBOSsing.

**SHEPARD, THE H. O., CO.**, 212-214 Monroe st., Chicago. Write for estimates.

### CHARCOAL FOR ENGRAVERS.

**ATLANTIC CARBON WORKS**. Prepared Charcoal. E. 40th st. and E. Broadway, Brooklyn, N. Y.

### COATED PAPER.

**CHAMPION COATED PAPER CO.**, Hamilton, Ohio.

### COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

**AMERICAN STEEL AND COPPER PLATE CO.**, 150 Nassau st., New York. Celebrated satin-finish plates.

### DIE SINKERS.

**WAGENFOHR, CHARLES**, 140 West Broadway, New York city. High-grade work.

### DIE SINKERS AND ENGRAVERS.

**LAU, FRANK**, 722 Sansom st., Philadelphia, Pa. Fine work.

### ELECTROTYERS AND PHOTO-ENGRAVERS.

**RINGLER, F. A., CO.**, 26 Park Place, New York city. Electrotyping and photoengraving.

### ELECTROTYERS AND STEREOTYERS.

**BLOMGREN BROS. & CO.**, 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

**BRIGHT'S "OLD RELIABLE" ST. LOUIS ELECTROTYPE FOUNDRY**, 211 North Third street, St. Louis, Mo. Works in all branches.

**EMPIRE CITY ELECTROTYPE CO.**, 251 William st., New York. John G. Hurmuze, fine electrotyping.

**FLOWER, EDWIN**, 216-218 William street, New York city. "Good work quickly done."

**HORNBY, ROBERT**, 277 Mulberry street, New York city.

**HURST ELECTROTYPE CO.**, 82 Fulton street, New York. Electrotyping and stereotyping.

**JUERGENS BROS. CO.**, 140 to 146 Monroe street, Chicago. Also engravers and electrotypers.

**KELLOGG, A. N., NEWSPAPER CO.**, 73 West Adams st., Chicago. Electrotyping and stereotyping. Also large variety miscellaneous cuts.

**MCCHAFFERTY, H.**, 42 Bond street, New York. Half-tone and fine-art electrotyping a specialty.

**PETERS, C. J., & SON**, Boston, Mass. Stock cuts, embossing dies, embossing compound.

**ROWELL, ROBERT, CO.**, Louisville, Ky. Good work and prompt service.

**WHITCOMB, H. C., & CO.**, 42 Arch st., Boston. Electrotyping and engraving of all kinds.

### ELECTROTYERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

**LOVEJOY COMPANY, THE**, 444 and 446 Pearl st., New York.

### ELECTROTYERS AND STEREOTYERS' MACHINERY.

**CAPS BROS.**, Kansas City, Mo., U. S. A.  
**F. WESEL MFG. CO.**, 82 Fulton st., New York; 310 Dearborn st., Chicago; 15 Tudor st., London, E. C. Complete line of most advanced machines, all our own make.

**HOE, R., & CO.**, New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

### ELECTROTYERS' AND STEREOTYERS' METAL.

**GREAT WESTERN SMELTING & REFINING CO.**, 173-199 W. Kinzie street, Chicago.

### EMBOSED FOLDERS.

**CRESCEENT EMBOSsing CO.**, Plainfield, New Jersey. Folders for Announcements. Programs, Lodges, Societies and all special occasions. Beautiful illustrated catalogue showing 250 designs mailed free of charge to any one in the trade.

### EMBOSSERS AND STAMPERS.

**CRESCEENT EMBOSsing CO.**, Plainfield, New Jersey. Catalogue Covers, Show-cards, Labels and Specialties in Fine Embossed Work.

**FREUND, WM., & SONS**, est. 1865. Steel-die embossing to the printing, lithographing and stationery trade. 176 State street, Chicago.

**KOVEN, W., JR.** Embossing and stamping for lithographers, binders and printers. 16 Spruce street, New York.

### EMBOSSING DIES AND COMPOSITION.

**PETERS, C. J., & SON**, Boston, Mass. Embossing dies, embossing compound, stock cuts.

### ENAMELED BOOK PAPER.

**CHAMPION COATED PAPER CO.**, Hamilton, Ohio.

### ENGRAVERS—COPPER AND STEEL.

**FREUND, WM., & SONS**, est. 1865. Steel and copper plate engravers and printers, steel-die sinkers and embossers. Write for samples and estimates. 176 State st., Chicago. (See advt.)

### ENVELOPES.

**UNITED STATES ENVELOPE COMPANY**, Springfield, Mass. Every description of good envelopes in stock or made to order. Famous for high-grade papeteries. Seventy-five different lines of toilet papers. Quick deliveries—best values. Order of U. S. E. Co., Springfield, Mass., or any of its following DIVISIONS:

Logan, Swift & Brigham Envelope Co., Worcester, Mass.

United States Envelope Co., Holyoke, Mass. White, Corbin & Co., Rockville, Conn. Plimpton Manufacturing Co., Hartford, Conn.

Morgan Envelope Co., Springfield, Mass. National Envelope Co., Milwaukee, Wis. P. P. Kellogg & Co., Springfield, Mass. Whitcomb Envelope Co., Worcester, Mass. W. H. Hill Envelope Co., Worcester, Mass. U. S. E. Co., Fine Stationery Div., Worcester, Mass.

### ETCHING ZINC—GROUND AND POLISHED.

**AMERICAN STEEL & COPPER PLATE CO.**, 150 Nassau st., New York.

### FILING CABINETS AND BUSINESS FURNITURE.

**GLOBE-WERNICKE COMPANY, THE**, Cincinnati. 380-382 Broadway, New York; 224-228 Wabash avenue, Chicago; 91-93 Federal st., Boston; 7 Bunhill Row, London, E. C.

## THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

FOIL.	LITHOGRAPH PAPER.	PERFORATING, PUNCHING AND EYE-LETTING MACHINES.
CROOKE, JOHN J., Co., 149 Fulton st., Chicago.	CHAMPION COATED PAPER Co., Hamilton, Ohio.	SANBORN, GEO. E. & Co., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.
FOLDING AND FEEDING MACHINERY.	MAIL PLATE SERVICE.	PHOTOENGRAVERS.
DEXTER FOLDER Co., factory, Pearl River, N. Y. New York, 290 Broadway; Chicago, 315 Dearborn st.; Boston, 12 Pearl st.	MAIL PLATE Co., 73 W. Adams st., Chicago. Saves expressage (all plates postpaid by us).	BLOMGREN BROS. & Co., 175 Monroe st., Chicago. Photo, half-tone and wood engraving.
GLAZED PAPER.	MAKERS OF HIGH-GRADE PAPERS AND SOCIETY STATIONERY.	BUTT, CHAS., 112 Fulton st., New York city.
CHAMPION COATED PAPER Co., Hamilton, Ohio.	EATON-HURLBUT PAPER Co., Pittsfield, Mass.; New York office, 399 Broadway.	FRANKLIN ENGRAVING & ELECTROTYPEING Co., 341 Dearborn street, Chicago.
GUMMED PAPERS.	MERCANTILE AGENCY.	KELLEY, S. J., ENGRAVING Co., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.
PIRIE, ALEX., & SONS, LTD., 33 Rose st., New York. "Celebrated" brand lies perfectly flat.	THE TYPHO MERCANTILE AGENCY, general offices, 87 Nassau street, New York city. The Special Agency of the Trade made up of the Paper, Books, Stationery, Printing, Publishing and kindred lines.	PENINSULAR ENGRAVING Co., Evening News building, Detroit, Mich.
SMITH & MC LAURIN, LTD., 150 Nassau st., New York. Non-curling "Renowned."	MONOTYPE METAL.	PETERS, C. J., & SON, Boston, Mass. Half-tone line and wax engravers.
INK MANUFACTURERS.	BLATCHFORD, E. W., & Co., metal for Lanston Monotype Machines, 54 North Clinton st., Chicago.	SANDERS ENGRAVING Co., St. Louis, Mo. Electrotypers and photoengravers.
AULT & WIBORG Co., THE, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.	NUMBERING MACHINES.	PHOTOENGRAVERS' CHEMICALS.
ROBB, ROGERS & McCUTCHEON (Gray's Ferry Printing Ink Works), manufacturers of printing-inks. 196-198 South Clark st., Chicago.	BATES MANUFACTURING Co., 83 Chambers st., N. Y. Sole manufacturers of Bates AND EDISON Automatic Hand Numbering Machines. No connection with any other firm of similar name. Remember, our address is 83 Chambers street, New York; Chicago, 304 Wabash avenue; Factory, Orange, N. J., London, Eng., 34 Queen st., Cheapside, E. C. All first-class stationers and rubber-stamp manufacturers sell these machines.	SELDNER & ENEQUIST, 87-95 Richardson st., Brooklyn, N. Y. Perchloride and sulphate of iron, etc.
STAR PRINTING INK WORKS. F. A. Barnard & Son, 116 Monroe street, Chicago.	PAPER BOX MACHINERY.	PHOTOENGRAVERS' MACHINERY.
THALMANN PRINTING INK Co., St. Louis, Chicago, Kansas City, Omaha. Mfrs. job, book and colored inks.	AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."	SHNIEDWEND, PAUL, & Co., 118-132 W. Jackson blvd., Chicago.
ULLMANN & PHILPOTT MFG. Co., THE, office and works, 89-95 Merwin st., Cleveland, Ohio.	SANBORN, GEO. E. & Co., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.	PHOTOENGRAVERS' MACHINERY AND APPLIANCES.
JOB PRINTING PRESSES.	PAPER CUTTING MACHINES.	F. WESEL MFG. Co., 82 Fulton street, New York; 310 Dearborn st., Chicago. Complete outfits a specialty.
BOSTON PRINTING PRESS MFG. Co., 176 Federal st., Boston, Mass.	AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."	PHOTOENGRAVERS' PROOF PRESSES.
JOB PRINTING SPECIALTIES.	EARDLEY & WINTERBOTTOM, 125-127 Worth st., New York.	SHNIEDWEND, PAUL, & Co., 118-132 W. Jackson blvd., Chicago.
ADAMS, W. R., & Co., 35 W. Congress st., Detroit. The Ledgerette. Send for proposition.	ISAACS, HENRY C., 10 and 12 Bleecker street, New York.	PHOTOENGRAVERS' SCREENS.
LINOTYPE COMPOSITION.	MORGANS & WILCOX MFG. Co., Middletown, New York.	LEVY, Max, Wayne ave. and Berkeley st., Wayne Junction, Philadelphia, Pa.
LANGUAGES PRINTING COMPANY, 114 Fifth ave., New York. Books, magazines. Slugs, plates.	OSSWEGO MACHINE WORKS, Oswego, N. Y., makers of nothing but cutting machines.	WOLFE, M., Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.
ROONEY & OTTEN PTG. Co., 114-120 W. 30th st., New York. Publishers' work a specialty.	SANBORN, GEO. E. & Co., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.	PHOTOENGRAVING.
LINOTYPE COMPOSITION FOR THE TRADE.	PAPER DEALERS AND MAKERS.	KELLOGG, A. N., NEWSPAPER Co., 73 West Adams street, Chicago. Half-tone and line engravers.
KELLOGG, A. N., NEWSPAPER Co., 73 West Adams street, Chicago.	BRADNER SMITH & Co., 184 and 186 Monroe street, Chicago.	PHOTOGRAPHIC PUBLISHERS.
WESTERN NEW YORK NEWSPAPER UNION, Delevan, N. Y.	PAPER DEALERS—GENERAL.	PHOTOCHROM Co., THE, sole publishers of Photchrom and Phostint, Detroit, Mich.
LINOTYPE METAL.	ELLIOTT, A. G., & Co., Philadelphia, Pa. Specialty, parchment and art vellum papers.	PLATE AND EMBOSsing PRESSES.
BLATCHFORD, E. W., & Co., 54 Clinton Street, Chicago.	PAPER MANUFACTURERS.	KELTON'S, M. M., Son, C. Kelton, proprietor, 124 Baxter street, New York city.
GREAT WESTERN SMELTING & REFINING Co., 173-199 W. Kinzie street, Chicago.	CRANE BROS., Westfield, Mass. Makers of ledger and linen papers.	PRESSES.
KANSAS CITY LEAD & METAL WORKS, Fourteenth and Wyandotte streets, Kansas City, Mo.	EAST HARTFORD MFG. Co., Burnside, Conn. High-grade writings, bonds, ledgers, weddings. Write us in regard to specialties.	DUPLEX PRINTING PRESS Co., Battle Creek, Mich. Flat-bed perfecting presses.
LITHOGRAPHERS' EMBOSsing PRESS.	PAPER MANUFACTURERS—LEDGER ONLY.	Goss PRINTING PRESS Co., 16th street and Ashland avenue, Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.
SANBORN, GEO. E. & Co., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.	WESTON, BYRON, Dalton, Mass.	HOE, R., & Co., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn st.
LITHOGRAPHERS TO THE TRADE.	PAPETERIES.	PRESSES—CYLINDER.
GOES LITHOGRAPHING Co., 158-174 Adams st., Chicago. Established 1879. Color and commercial work. Stock certificate and bond blanks, calendar pads, diploma and check blanks. Samples and prices on application.	UNITED STATES ENVELOPE COMPANY, Springfield, Mass. A full line of papeteries made at Morgan Envelope Co., Springfield, Mass. U. S. E. Co., Fine Stationery Div., Worcester, Mass.	AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."
		PRESSES—HAND AND FOOT POWER.
		KELSEY PRESS Co., Meriden, Conn. Model Job Presses, parts and repairs, furnished promptly by the ROBERT W. TUNIS MFG. Co., 708 Chestnut street, Philadelphia, makers of the celebrated Model press, and exclusive owners of all patterns, tools and fixtures.

## THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

**PRESSES—ROLL-PAPER.**

CAPS BROS., Kansas City, Mo., U. S. A. Sheet and roll wrapping-paper presses.

**PRESSES—JOB PRINTING.**

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

EARDLEY & WINTERBOTTOM, 125-127 Worth st., New York.

**PRINTERS' MACHINERY AND SUPPLIES.**

BROWER-WANNER Co., type, cases, chases, motors. 298 Dearborn street, Chicago.

**PRINTERS' MATERIALS.**

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

F. WESEL MFG. Co., 82 Fulton st., New York; 310 Dearborn st., Chicago. Specialties: Brass and steel rules, galleys, electric-welded chases, mahogany and iron stereotype blocks, composing-sticks, wire-stitchers, rule and lead cutters, self-inking proof presses, saw tables.

HARTNETT, R. W., COMPANY, 52-54 North Sixth street, Philadelphia, Pa.

MORGANS & WILCOX MFG. Co., Middletown, New York. Patent steel furniture and other specialties.

**PRINTERS' OUTFITTERS.**

KENNEDY, T. E., & Co., 337 Main street, Cincinnati. Printers' outfitters. Large stock secondhand machinery. Sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters and other goods. Quote best prices.

**PRINTERS' PROOF PRESSES.**

MORGANS & WILCOX MFG. Co., Middletown, New York.

SHNIEDEWEND, PAUL, & Co., 118-132 W. Jackson blvd., Chicago.

**PRINTERS' ROLLERS AND ROLLER COMPOSITION.**

BENDERAGEL & Co., 521 Minor st., Philadelphia. Vitalized gelatin for rollers.

BINGHAM BROTHERS COMPANY, 406 Pearl street, New York. Also padding glue.

CHICAGO ROLLER Co.; also tablet composition, 84 Market street, Chicago.

DIETZ, BERNHARD, Grant and Mercer streets, Baltimore, Md.

GODFREY & Co., Printers' rollers and roller composition. Philadelphia, Pa. Established 1865.

GRAYBURN, JOHN, 525 First ave., Pittsburgh, Pa. Established 1871. Try our padding glue.

HART & ZUGELDER, Rochester, N. Y. Also Flexible Tablet Glue, 15 cents per pound.

WILD & STEVENS, 148 Congress street, Boston, Mass. Established 1859.

**PRINTING PRESSES—SECONDHAND.**

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

**SECONDHAND MACHINERY.**

CAMPBELL, NEIL, CO., 23 Beekman street, New York city. Cylinders, jobbers, cutters, etc. SANBORN, GEO. E., & Co., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

**STEEL CUTTING RULE.**

F. WESEL MFG. Co., 82 Fulton st., New York; 310 Dearborn st., Chicago. Also brass scoring rule.

**STEREOTYPERS' AND ELECTROTYPE METAL.**

BLATCHFORD, E. W., & Co., 54 Clinton street, Chicago.

GREAT WESTERN SMELTING & REFINING Co., 173-199 W. Kinzie street, Chicago.

KANSAS CITY LEAD AND METAL WORKS, Fourteenth and Wyandotte sts., Kansas City, Mo.

**TIN-FOIL.**

CROOKE, JOHN J., Co., 149 Fulton st., Chicago.

**TIN-FOIL PAPER.**

SMITH & McLARIN, LTD., 150 Nassau st., New York.

**TOILET PAPERS.**

UNITED STATES ENVELOPE COMPANY, Springfield, Mass. Seventy-five distinct lines of toilet papers made at Morgan Envelope Co., Div., Springfield, Mass.

**TRANSLATION.**

LANGUAGES PRINTING COMPANY, 114 Fifth ave., N. Y. Price-lists; commercial catalogues.

**TYPE FOUNDERS.**

AMERICAN TYPE FOUNDERS Co., greatest output, completest selection, most original designs. Send to nearest branch for latest specimen book. BRANCHES—Boston, New York, Philadelphia, Baltimore, Buffalo, Pittsburg, Cleveland, Cincinnati, Chicago, St. Louis, Minneapolis, Kansas City, Denver, Portland; Spokane, Seattle, Wash.; Los Angeles, San Francisco, Cal.; Vancouver, B. C. SPECIAL DEALERS—Atlanta: Dodson Printers' Supply Co.; Dallas: Scarff & O'Connor Co.; Toronto: Toronto Type Foundry; London, England: M. P. McCoy, Phoenix Place, Mount Pleasant, W. C.; Melbourne: Alex. Cowan & Sons, Ltd.

CRESCENT TYPE FOUNDRY, 346-348 Dearborn street, Chicago.

HANSEN, H. C., type founder and printers' supplies. 190-192 Congress street, Boston, Mass.

INLAND TYPE FOUNDRY, S. E. corner 12th and Locust sts., St. Louis, Mo.; 188 Monroe st., Chicago. Inventors of Standard Line Unit Set Type.

NEWTON COPPER-FACING TYPE Co., 49-51 Franklin st., New York. Established 1851.

**WIRE-STITCHING MACHINES.**

SANBORN, GEO. E., & Co., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

**WOOD ENGRAVERS.**

BUFF, CHAS., 112 Fulton st., New York city.

**WOOD TYPE.**

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

EMPIRE WOOD TYPE Co., 818 E. 5th st., New York. Manufacturers wood type, reglet, furniture, cutting sticks, etc. Write for catalogue.

HAMILTON MFG. Co. Main office and factory, Two Rivers, Wis.; eastern factory and warehouse, Middletown, N. Y. Manufacturers of wood type, cases, cabinets, galleries, etc.

## THE INLAND PRINTER EMPLOYMENT DEPARTMENT.

This department is established as an exchange for employees and employers in every line in the printing and allied trades. The several occupations are listed and each applicant is given a number, which corresponds with a file number giving the name, address and qualifications of applicant. The name and address of each applicant with his or her qualifications are printed, and the printed slips sent with discrimination to enquirers.

To keep the records clear of the names of those who no longer require the service of this department, if a request to continue is not received within three months, the name of the applicant is dropped. No fee is required for a continuance.

The date of expiration appears against each name in the printed lists.

Blank applications furnished on request (postage enclosed), both for "Situations Wanted" and "Situations Vacant."

# Grand Canyon

of Arizona.

**Pictures of it:** For 25 cents will send the season's novelty—a Grand Canyon photochrome view, uniquely mounted to reproduce the Canyon tints. Or, for same price, a set of four black-and-white prints, ready for framing.

**Books about it:** For 50 cents will send a Grand Canyon book, 128 pages, 33 illustrations, cover in colors; contains articles by noted authors, travelers and scientists. Worthy a place in any library. Or, will mail free pamphlet, "Titan of Chasms."

GENERAL PASSENGER OFFICE  
ATCHISON, TOPEKA & SANTA FE RAILWAY,  
1312 Gt. NORTHERN BLDG., CHICAGO.

Earth's greatest wonder—the titan of chasms, a mile deep, many miles wide.

## Pressmen's OVERLAY KNIFE

This Knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of superior manufacture. The blade runs the entire length of the handle and is of uniform temper throughout. As the knife wears, cut away the covering as required.

PRICE, POSTPAID, 25 CENTS

## THE INLAND PRINTER CO.

120-130 SHERMAN STREET :: CHICAGO  
116 NASSAU STREET :: NEW YORK CITY

Santa Fe

## Linotype Operator-Machinists

Are in demand. Operator-machinists must be educated to take charge of the many new plants installed every week. Operators should take the mechanical course in The Inland Printer Technical School, to learn the mechanism of the Linotype. Printers should learn both operating and mechanism. Six weeks' course, eight hours daily, \$60. Special night course for those working during the day. Tuition payable in instalments. Send for "Letters from Graduates" and descriptive booklet.

JOHN S. THOMPSON, *Instructor*,  
Author of "The Mechanism of the Linotype," "Correct Keyboard Fingering," etc.

Address all communications to

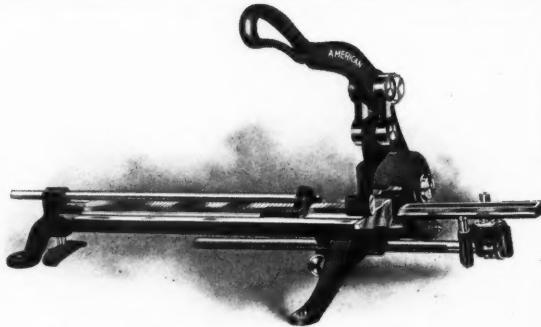
### Inland Printer Technical School

A. H. McQUILKIN, Manager

::

120-130 Sherman Street, CHICAGO

## American Lead and Rule Cutters



Will do all that any other cutter will do and, in addition, will do several things that no other cutter will do. They are *the only cutters* with permanently accurate gauges. The only cutters gauging to nonpareils. The only cutters gauging to points. Gauges set much quicker, too. Booklet tells more—it's free.

*Prices .....* No. 1, \$7.00 ... No. 2, \$10.00 ... No. 3, \$12.00

**ALL DEALERS SELL THEM**

MADE ONLY BY

H. B. ROUSE & CO., 158 East Huron Street, Chicago.

# CALENDARS

We manufacture a line of calendars that MAKES MONEY for the printer. The line that our competitors worry about. When you see the goods and prices you will understand why we do the largest calendar business in the United States without worrying about competitors. We have subjects that talk for themselves. Reproductions in natural colors from oil paintings, mounted on attractive mats or printed on cardboard, also two-color work. Goods that command a big profit for the printer. You should know what we have even if you don't buy. It costs you a *one cent* postal to find out.

Our line this season is 400 Per Cent  
Ahead of Last Year.

---

---

NOVELTY DEPARTMENT

## American Colortype Co.

GENERAL OFFICES

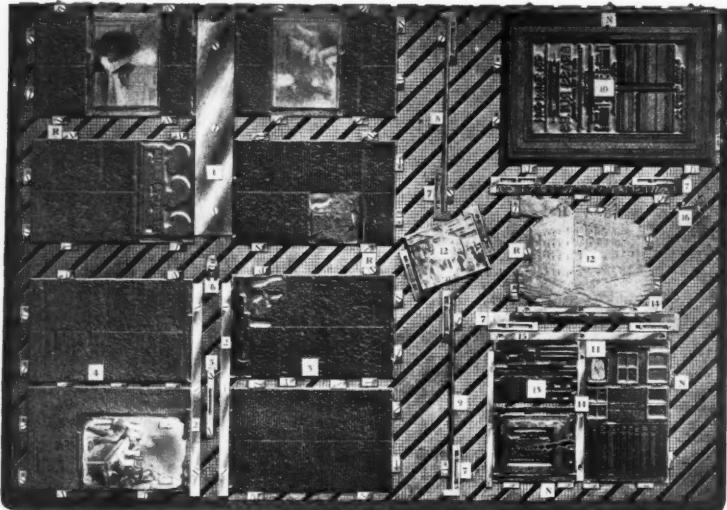
135 Adams Street, CHICAGO

*Foreign Sales Agencies:*

CANADA—THE J. L. NICHOLS CO., Limited, Toronto, Ontario.  
ENGLAND—W. G. B. SWEET, 181 Queen Victoria Street, London, E. C.  
AUSTRALIA—MIDDOWS BROS., Sidney, N. S. W.

"More Calendars are being sold by the printers this year than ever before."

# WESEL PERFECT BLOCK



## WESEL PATENT IRON

### Grooved Block

Patent Issued November 13, 1900

### NOT ONLY THE BEST

But by far

### The MOST ECONOMICAL

Block on the market. No firm printing from plates can afford to use any other block. It meets every requirement, reduces time of make-ready, lengthens life of plates. Made to fit the press, taking on every size of plate, small and large. Send name and size of press, and price will be quoted promptly.

## CLAIMS GUARANTEED

Plates held on solid, unyielding, unwarpageable iron surface are made ready very much quicker, and make-ready lasts longer. The best mahogany brass-bound blocks will twist and warp in varying temperatures, and every change affects make-ready. Few realize the great amount of time wasted in make-ready that this iron block will save absolutely. The rigidity of this block adds greatly to life of plates, which are always affected by warping and twisting on ordinary blocks.

### USED BY THE ELITE OF PRINTERDOM

#### IN NEW YORK

McClure's Magazine [9]  
Winthrop Press [4]  
J. J. Little & Co. [2]  
I. H. Blanchard Company [5]  
Metropolitan Life Insurance Co. [7]  
W. H. Allen & Son [2]  
Methodist Book Concern [6]  
Trow Printing Company [8]  
Isaac Goldmann Company  
Chas. Francis Press [2]  
Globe Printing Company  
Harper Brothers [10]  
Geo. Hughes & Co.  
Christian Herald [2]  
Street & Smith [2]  
A. H. Kellogg [2]  
H. K. Brewer & Co.  
Manufacturers Publishers Ptg. Co.  
W. W. Hallenbeck & Crawford Co.  
Butterick Publishing Co. [30]  
Standard Fashion Co.  
Globe Litho. Co.  
Sackett & Wilhelm Co.  
Thomson & Co.  
St. Louis [19]  
American Litho. Co. [5]  
Hooney & Oitten Printing Co.  
J. W. Pratt Co.  
McLoughlin Bros., Brooklyn [10]  
American Book Co.  
New American Co. [3]  
H. A. Ross Printing Co.  
Lehmaier & Brother  
Clark & Zugalla  
A. Dougherty  
Robert Bonner's Sons [2]  
American Photo-Press  
New York Life Insurance Co. [13]  
Photo-Electro. Engraving Co.  
Languages Printing Co.  
Berkeley Press  
A. T. De la Mare Printing Co.  
Economist Press  
Büttner & Rosse [2]  
Publisher's Printing Co. [2]  
Knickerbocker Press  
C. L. Wright Co.

#### IN PHILADELPHIA

Wm. Feil & Co. [8]  
Hayes Brothers Co.  
E. Stern & Co. [5]  
J. B. Lippincott & Co. [6]  
Allen, Lane & Scott [8]  
D. B. Hart & Son Publishing Co.  
Dr. D. Jones & Son [2]  
Chilton Printing Co.  
The Edgell Co. [5]  
H. K. Mulford Co.  
Ladies' Home Journal [25]  
R. R. Hart & Sons Bros. [2]  
W. B. Saunders [3]  
Geo. F. Lasher [3]  
George S. Ferguson  
William Dornan  
T. C. Davis & Sons  
Booklovers' Library  
Book Pub. Society [2]  
Avril Printing Co.  
Stephen Greene Co.

#### IN ST. LOUIS

Woodward & Tiernan [4]  
Concordia Publishing House  
G. D. Barnard & Co.  
Buxton & Skinner Stationery Co.

#### IN BOSTON AND VICINITY

Suffolk Engraving Co [2]  
Gian [Co.] [7]  
Youth's Companion [10]  
Sparrell Print [3]  
Berwick & Smith [2]  
H. M. Plimpton & Co.  
Avon & Rock [2]  
E. H. Gilson Co.  
Tympani Co.  
American Typefounders Co.  
National Magazine [2]  
Forbes Litho. Co.  
Rockwell & Churchill [2]  
Frank Wood [2]  
H. C. Hansen

#### IN CHICAGO

W. B. Conkey Co.  
Baker-Van Slyck Co. [4]  
Pool Bros. [2]  
R. R. Donnelley & Sons Co. [5]  
Rand, McNally & Co. [2]  
Bowers & Wells [2]  
J. W. Setton Mfg. Co.  
Henneberry Co. [8]

#### IN CINCINNATI

Procter & Collier Co. [2]  
Knight & Co.  
Kemper-Thomas Co. [4]  
Sullivan Printing Co. [3]

#### IN NEWARK, N. J.

The Osborne Co. [11]  
Prudential Insurance Co. [5]

#### IN CANADA

Beauchemin & Sons, Montreal  
Toronto Litho. Co., Toronto [2]  
W. J. Gage & Co., Ltd., Toronto  
Methodist Book House, Toronto

#### IN ROCHESTER, N. Y.

E. R. Andrews Co.  
Vredenberg & Co. [2]  
Rochester Printing Co.

#### FOREIGN COUNTRIES

Lemerrier & Co., Paris [2]  
W. H. Crossmann & Bros., New Zealand  
Oriental, Industrial and Trading Co.,  
Tokio, Japan [2]  
Printing Machinery Co., London [9]  
Alex. Corran & Sons, Melbourne  
Walter Bassett, London [2]  
Eyre & Spottiswoode, London Printers  
for British Government [2]  
Brannif & Co., Mexico

#### OTHER CITIES

Crowell & Kirkpatrick, Springfield, Ohio [2]  
American Sales Book Co., Elmira [3]  
National Bookbinding Machine Co., Orange, Mass.  
General Manifold Co., Franklin, Pa. [13]  
J. B. Savage, Cleveland  
Albert Brandt, Jr., Trenton [2]  
Public Printer, Washington [4]  
Brandow Printing Co., Albany [2]  
Paten & McMurtry, Washington  
Thomas D. Murphy Co., Red Oak, Iowa [5]  
Colliery Engineer Co., Scranton, Pa. [2]  
Mutual Label & Litho. Co., San Francisco  
Rumford Chemical Works, Providence, R. I.  
Smith-Brooks Printing Co., Denver  
Erie Litho. Co., Erie, Pa. [2]  
W. H. Miller, Milwaukee [2]  
H. F. J. Ricker, Quincy, Ill. [4]  
Williamson-Haffner Engraving Co., Denver  
Griffith, Axelson & Cady, Holyoke  
G. C. Whitney Co., Worcester [3]  
F. S. Blane, Worcester [3]  
David Ridder Co., Pearl River, N. Y.  
Williams Printing Co., Port Huron, Mich.  
Times Publishing Co., Bethlehem, Pa.  
Calvin, Brooks & Wright, Allegheny, Pa.  
American Typefounders Co., Baltimore  
U. S. Public Printing Office, Manila, P. I. [2]  
J. H. Johnson, Homestead, Pa. [3]  
Another Printing Co., Fort Wayne, Ind.  
Lutheran Book Concern, Columbus, Ohio  
Brown & Bigelow, St. Paul, Minn.  
Burkley Printing Co., Omaha, Neb.  
W. H. Wagner & Co., Freeport, Ill.  
Burke & Green, Norfolk, Va.  
Stanbury Co., Boston, Mass.  
Price, Lee & Atkins Co., New Haven, Conn.  
Instructor Publishing Co., Danvers, N. Y.  
J. C. Blair Co., Huntingdon, Pa. [3]  
Geo. G. Davis, Worcester, Mass.  
Geo. E. Keith Co., Cambridge, Mass. [2]  
C. B. Cottrell & Sons Co., Westerly, R. I.  
American Type Founders Co., Minneapolis, Minn.  
Brethren Publishing House, Elgin, Ill.  
Maverick-Clark Litho. Co., San Antonio, Tex.  
Whitney & Co., Leominster, Mass.  
D. B. Nichols, Novato, Calif. [2]  
Hollenbeck Press, Indianapolis  
Livermore & Knight, Providence, R. I. [4]  
J. F. Eddy & Bro., Winchester, Va.

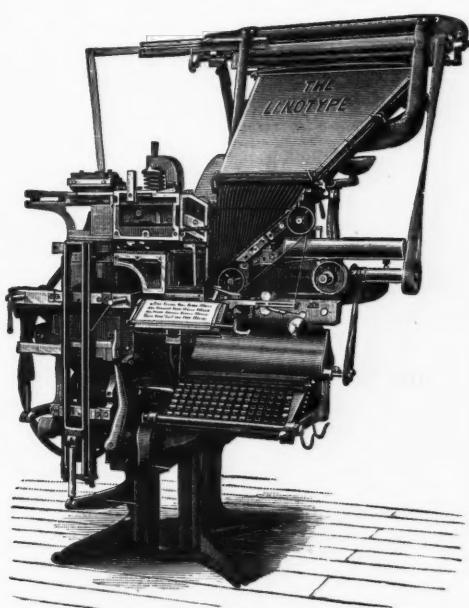
**F. WESEL MANUFACTURING CO.**

82-84 Fulton Street, NEW YORK  
310 Dearborn Street, CHICAGO

# The LINOTYPE

Is being used for  
high-grade  
Book Composition  
everywhere.

For information upon  
this point we refer you  
to the following first-  
class publications :::



9,000 IN DAILY USE.

*The Inland Printer, Harper's Magazines, Lippincott's, The Art Exchange, The North American Review, Popular Science Monthly, Munsey's, Argosy, Outing, Puritan, Current Literature, Mechanical Index, Railroad Gazette, Scientific American, Engineering Record, and hundreds of others.*

ECONOMY  
EXCELLENCE  
UTILITY

ADDRESS

MERGENTHALER

LINOTYPE CO.

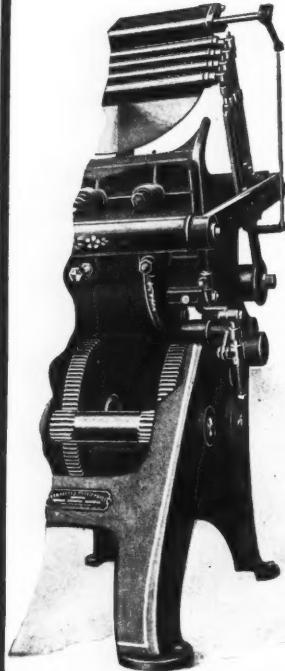
P. T. DODGE, PRESIDENT

NEW YORK

CHICAGO

SAN FRANCISCO

## Half a Perfected Prouty Press



Contains more value, strength and material than a *whole* of any other make. ¶ We leave it to any thoughtful printer to decide the worth of **PERFECTED PROUTY JOB PRESSES.**

¶ Bear in mind the absence of cams, slides or springs, the compactness, great rigidity, perfect distribution, two main gear wheels. : : :

**O v e r 3,000 i n u s e**

MANUFACTURED ONLY BY

**Boston Printing Press Mfg. Company**

NO. 176 FEDERAL STREET, BOSTON, MASS., U. S. A.

FOR SALE BY

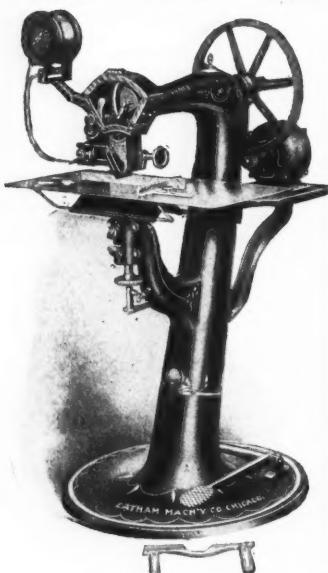
Hadwen Swain Mfg. Co.	-	San Francisco, Cal.	J. H. Schroeter & Bro.	-	Atlanta, Ga.
Chas. Beck Paper Co.	-	Philadelphia, Pa.	Toronto Type Founders Co.	-	Winnipeg, Manitoba
Brower-Wanner Co.	-	Chicago, Ill.	Thomas E. Kennedy & Co.	-	Cincinnati, Ohio
Toronto Type Founders Co.	-	Toronto, Canada	Boston Printing Press Mfg. Co.	-	Chicago, Ill.
Des Moines Printers' Exchange,	-	Des Moines, Ia.	Western Newspaper Union,	-	Salt Lake City, Utah

PARSONS BROS., NEW YORK CITY, South Africa and the Australian Colonies.

European Agents: CANADIAN-AMERICAN LINOTYPE & MACHINERY CORPORATION  
109 Fleet Street, E. C., London, England.

## Monitor Wire Stitchers Monitor Multiplex Punching Machines

WITH MOTORS



Latham's No. 1, 20th Century Monitor Wire-Stitching Machine.  
Capacity, 2 sheets to  $\frac{1}{8}$ -inch.

THE two machines shown are samples of the style and construction of Monitor Machines. Built on strictly mechanical principles, solid, compact, convenient, durable, easy to operate, run smoothly, noiseless, no weak points, strong where strength is needed, cost more than cheap machines, last longer and always retain their market value.

Motors furnished for all Monitor Machines. We build in our own factory and guarantee fully all kinds of machines for bookbinders, printers, lithographers and box-makers.

Wire Stitching Machines  
Foot and Power Perforating Machines  
Numbering and Paging Machines  
Multiplex Punching Machines  
Duplex Punching Machines  
Bench Punching Machines  
Round-Corner Cutting Machines  
Index Cutting Machines

Our STEEL WIRE is the best.  
Rebuilt machines in stock at way-down prices and terms.

FOR FURTHER PARTICULARS, ADDRESS



Latham's Multiplex Monitor Punching Machine.  
Furnished with combined punch and die—Heads or separate punch and die blocks if desired.

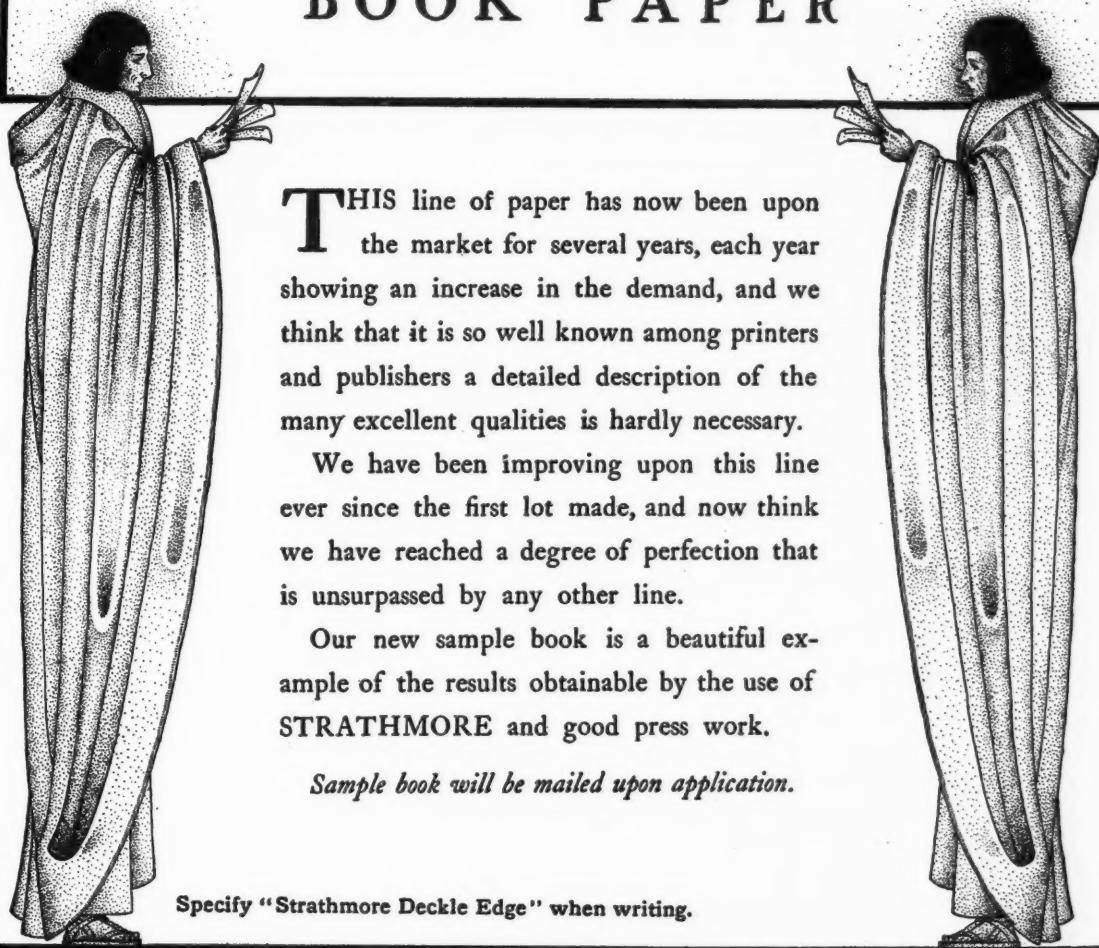
**Latham Machinery Company**

Main Office and  
Factory—

195-201 South Canal St., CHICAGO  
NEW YORK STORE, 8 Reade Street.

*"Tis true, there's magic in the web of it"—Othello*

## STRATHMORE DECKLE EDGE BOOK PAPER



THIS line of paper has now been upon the market for several years, each year showing an increase in the demand, and we think that it is so well known among printers and publishers a detailed description of the many excellent qualities is hardly necessary.

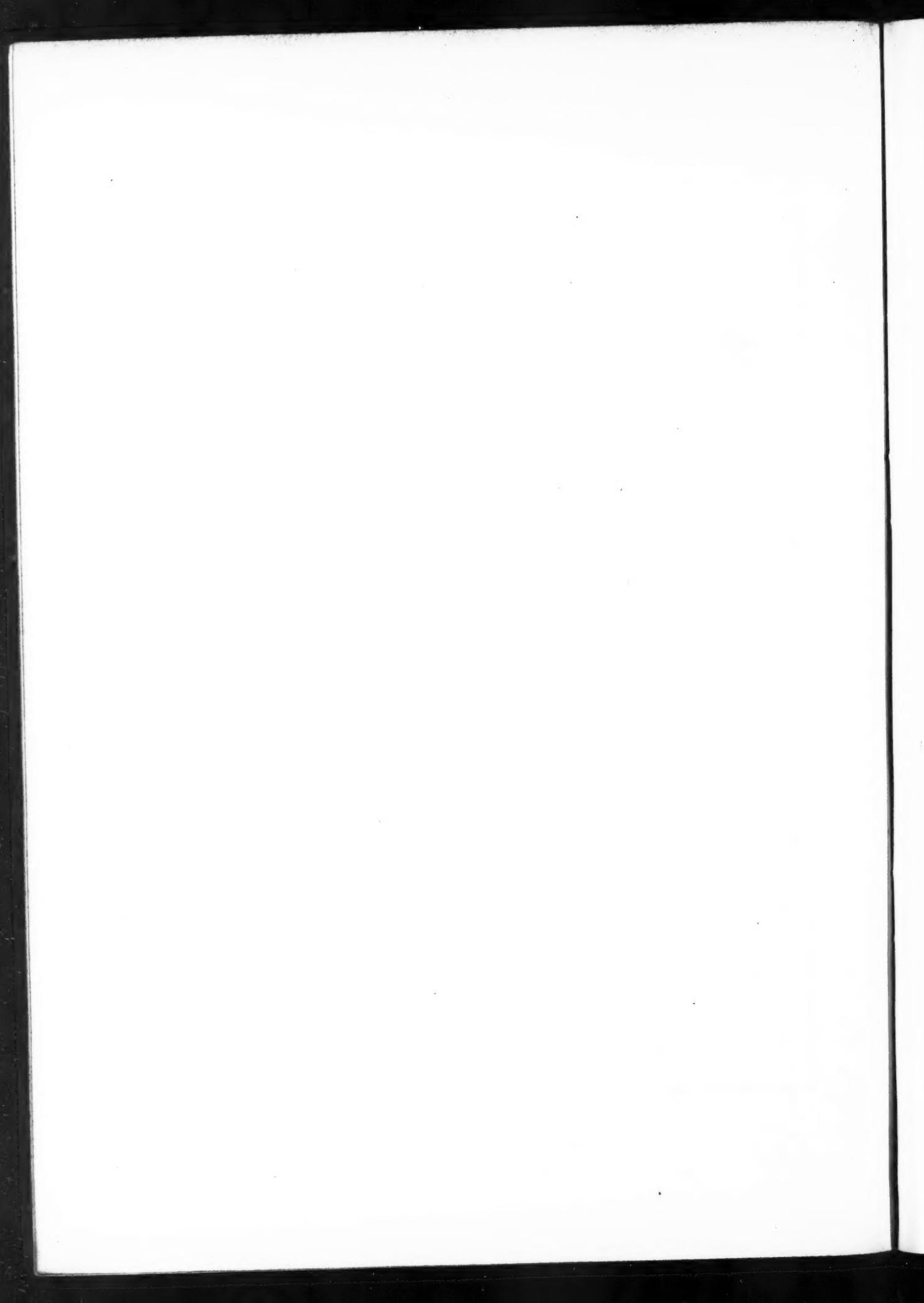
We have been improving upon this line ever since the first lot made, and now think we have reached a degree of perfection that is unsurpassed by any other line.

Our new sample book is a beautiful example of the results obtainable by the use of STRATHMORE and good press work.

*Sample book will be mailed upon application.*

Specify "Strathmore Deckle Edge" when writing.

H. A. MOSES, TREAS.  
MITTINEAGVE PAPER COMPANY  
MITTINEAGVE, MASS. V.S.A.



# ULLMAN'S DOUBLETONE INKS

ULLMAN'S DOUBLETONE INKS, first introduced about two years ago, were at that time subjected to the skepticism that is usually accorded to every innovation. They have now stood the test of time; their inherent merit has enabled them to overcome every obstacle, and they are to-day used in every quarter of the globe.

The spurious and defective imitations placed upon the market, under misleading names, merely emphasize the high qualities of ULLMAN'S DOUBLETONE INKS, which are ideal printing inks, and perfect in every respect.

For detailed information we refer to our booklet, "Our Doubletone Inks in Theory and Practice," mailed free on application.

Our DOUBLETONE INKS are divided into four classes:

- 1 — Black Inks with a black doubletone.
- 2 — Black Inks with a colored doubletone.
- 3 — Colored Inks with a doubletone similar to the color itself.
- 4 — Colored Inks with a contrasting doubletone.

We are now ready to forward on application our new collection of  
**FIFTY-ONE DOUBLETONE INK SPECIMENS**

*comprising examples of all four classes, as follows:*

Black 6 A	Mahogany Black A	Brazil Brown	Autumn Green Light
Black 5 A	Purple Black A	Egyptian Brown	Autumn Green Deep
Black 4 A	Greenish Black A	Flemish Brown	Photo Olive
Black 3 A	Reddish Black A	Russet Brown	
Black 2 A	Green Black 8171		Bronze Violet
Black A	Olive Black A	Commercial Blue 4A	
Black 0	Landscape Green Black A	Commercial Blue 3A	Orange A
Black 00	Blue Black A	Golden Bronze Blue	
Terra Cotta A	Amethyst Black	Blue Grass 8030	Ideal Red A
Light Sepia N. S.	Indigo Black	Sunset Blue	Ideal Red 2A
Light Sepia A	Ruby Black		
Deep Sepia A	Antique Bronze 8026	Grass Green 8172	Art Shade No. 3
Maroon A	Rembrandt Brown A	Bronze Green 4A	Art Shade No. 4
Agate A	Auburn	Bronze Green 3A	Art Shade No. 5
		Bronze Green 2A	

These inks are all shown on fine half-tones, printed on coated paper on a cylinder press — the most rigid test to which ink can be subjected. In *working qualities, finish and correct drying*, these inks are unapproached and irreproachable.

## SIGMUND ULLMAN COMPANY

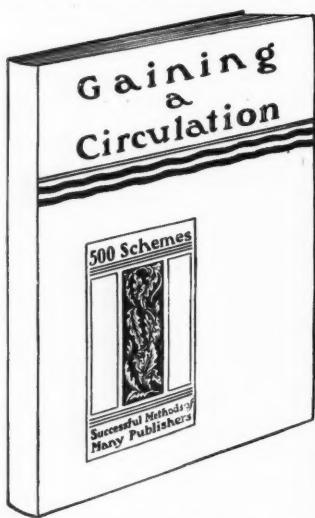
Main Offices and Factories — 146th St. and Park Ave., NEW YORK

Western Branch — 45 Plymouth Court, CHICAGO

Downtown Office — 23 Frankfort Street, NEW YORK

# Help the Circulation of your Paper

There are 500 valuable ideas and suggestions, collated from the experiences of publishers everywhere, in the new pamphlet by Charles M. Krebs, entitled "Gaining a Circulation." Its sixty pages are full of helpful methods of building up papers of every kind. The first part is devoted to miscellaneous suggestions, in some instances a single idea brought forth being worth the price of the book. The other part includes "Special Features," "Attracting Attention," "Contests," "The Coupon of Exchange Value," "Soliciting Subscribers," "Sample Copies," "Advertising Other Publications," "Clubbing Lists," "Combinations," "Reductions and Special Concessions," "Premiums," "Gifts," "Special Editions," etc., the plans of successful publications being fully described. You should have this work.



Sent postpaid on receipt of price, \$1.00.

**THE INLAND PRINTER CO.**

116 Nassau St., New York. 130 Sherman St., Chicago

*Are You About to Start a Newspaper or Buy One Already Started?*

IF SO, YOU SHOULD HAVE

## Establishing a Newspaper

By O. F. BYXBEE

THE latest work on this subject published. It is a handbook not only for the prospective publisher, but includes suggestions for the financial advancement of existing daily and weekly journals. It is  $5\frac{1}{2}$  x 8 inches in size, contains 114 pages, is bound in cloth, and neatly printed. Sent postpaid to any address on receipt of price, \$1.00. Send at once before edition is exhausted. Circular telling all about it sent free.

**THE INLAND PRINTER CO., Publishers**

NEW YORK, 116 Nassau St.

120-130 Sherman St., CHICAGO.

**Tympalyn**  
saves  
make  
ready

THE ONLY DURABLE AND PERMANENT MAKE READY  
SAVES ONE-THIRD OF YOUR MAKE READY  
COSTS LESS THAN FIFTEEN CENTS PER DAY FOR A LARGE PRESS  
SOLD OUTRIGHT LASTS SEVERAL YEARS

THE TYMPALYN COMPANY  
246 SUMMER ST BOSTON MASS

**THE COLOR PRINTER**  
BY JOHN F. EARHART

The Standard Work on Color  
Printing in America.

*A Veritable Work of Art.*

EDITION NEARLY EXHAUSTED.

**T**HIS beautiful book is  $8\frac{1}{4}$  x  $10\frac{1}{2}$  inches in size, and contains 137 pages of type matter and 90 color plates in two to twenty colors each; is handsomely bound in cloth and stamped in gold and four colors. To produce a limited edition of this work required 625 different forms and 1,625,000 impressions. The book contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively, every printer and pressman should have one of these books. Edition limited, and no reprint will be made. Order at once.

Price, \$10 net, express prepaid.

**THE INLAND PRINTER CO.**

120-130 SHERMAN STREET, CHICAGO  
116 NASSAU STREET, . . NEW YORK

# 1904-ADVERTISING CALENDARS-1904

EXCLUSIVE COPYRIGHTED DESIGNS



Calendars illustrated herewith are made up in decorative CARDBOARD BACKS, 9½ x 11 and 11 x 14 sizes; HANGERS, 12 x 18 and 15 x 20 sizes; MOUNTS, 11 x 14, 10 x 15 and 12 x 15 sizes.

A GOOD LINE OF TRADE WINNERS. ☦ TERMS AND PRICES  
ON APPLICATION.

MARSHALL MFG. CO., Advertising Calendars and Specialties. | FACTORY AND  
MAIN OFFICE: 190-192 Fifth Avenue, CHICAGO

*Have You Seen the Krause Line of Bookbinders' Machinery?*



THE KRAUSE ALL-IRON SHEAR

— SOLE AGENTS, U. S. A. —  
**Louis DeJonge & Co.**  
69-73 DUANE STREET  
NEW YORK CITY

If you want a first-class all-iron Shear, try the Krause. All sizes and styles, special improvements, made by

**KARL KRAUSE**  
of Leipzig, Germany.



# Brehmer Wire Stitchers



Are made in more than thirty-six different sizes and styles.

**Over 25,000 in use**

**PRICES**

No. 59	Heaviest work -	\$4.00
No. 58	Bookbinders' work	275
No. 33	Printers' work	150
Large variety of styles.		

Their durable construction is the excuse for their great popularity

There are more Brehmer Stitchers sold than all other makes combined

**Brehmer Stitchers** for Calendars, Pamphlets, Booklets, Baby Stitch for Booklets, etc., Advertising Novelties, Heavy Books, Telephone Books, Box Corners, Fan Handles, Shoe Gussets, etc.

**Chas. Beck Paper Co., Ltd.**  
**609 Chestnut Street, Philadelphia, Pa.**

Machine Shop, 604 to 610 Ranstead Street.

## A SPRING TONIC

Better than drugging the system—better than artificial tonics—more effective in cleansing the system and toning up the nerves—is ten days or two weeks among the picturesque highlands of Southern Indiana, at those wonderful and rapidly becoming famous

### French Lick

and

### West Baden Springs

ON THE

### MONON ROUTE

and it is **much cheaper**. There are several different springs, having different curative properties.

For Stomach, Liver, Kidney and Bowel troubles and their attendant nervous affections, these waters have produced wonderful results. They allay gastric irritation, render soluble in the body substances that are harmful, and thus free the body of them. Their action on the kidneys and bowels, as well as on the skin, corrects the acidities due to various kinds of fermentation in the body.

An excellent adjunct to these waters is the good air and the opportunity for exercise in the open.

**Hotel Rates** range from \$8 up to \$35 per week, including free use of all the waters.

Booklet, telling all about the waters and giving list of hotels and boarding houses, with their rates, sent free.

FRANK J. REED,  
G. P. A.

CHAS. H. ROCKWELL,  
Traffic Mgr.  
MONON ROUTE, CHICAGO.

## California Cheap Trip

The Santa Fe will sell one-way colonist tickets to California at very low rates daily, until June 15.

If planning a Spring trip to Pacific Coast, here is a chance to economize.

From Chicago through to Los Angeles, San Diego and San Francisco it is Santa Fe all the way.

Interesting pamphlets free, telling about cheap lands in California. Also ask for a copy of "California in a Tourist Sleeper," describing our popular personally conducted excursions. Address

Atchison, Topeka &  
Santa Fe R'y.

**Santa Fe**

Gen. Pass. Office  
1312 Gt. Northern Bldg.  
Chicago

# Engravers of ADVERTISING IDEAS

*Sellerheads, Cards, Circulars,  
Blotters, Cover Designers.*

*in Photo Litho —*  
*Pen & Ink & Wash Drawings  
Half-Tones & Line Illustrations.*

CLAY MODELING . . . . .  
WOOD ENGRAVING . . . . .  
ELECTROTYPING . . . . .  
**C.P. FACHER & CO.**  
221 5TH AVENUE COR. QUINCY ST. CHICAGO.

PHONE MAIN 3850.



Patented March 27, 1900.

Size, 1 1/2 x 3/8 inch. Type High.  
Made entirely from Steel and  
fully automatic.

Special machines made to order with drop ciphers, entirely automatic, for printing backward without stopping the press; also, machines for Harris Automatic Press, or any other special numbering machine or device.

We have made Numbering Machines of various kinds for many years, and having a thorough knowledge of the other machines of this kind, have produced the **APEX** as the highest point in the art of making this class of goods, and the **APEX** in the hands of many users has proved to be the best, without exception. *References and prices on application.*

**New York Stencil Works,** 100 Nassau Street  
NEW YORK CITY



## Mead's Stationers' Stamping Press

*For Convenience,  
Accuracy and  
Durability, is  
unequalled by any  
press made.*

MANUFACTURED BY  
A. G. MEAD  
364 Atlantic Ave.  
BOSTON, MASS.

Correspond for Circulars.

## Henry Lindenmeyr & Sons

*The following excellent values have recently been added to our STANDARD LINES:*

**Sylvia Linen Ledger**  
in Double and Double Double Sizes only,  
**Extra No. 1 Linen Bond,**  
**St. James Deckle Edge Antique Wove Book,**  
**Archaic Deckle Edge Antique Wove Book.**

*Our stock of Paper, of every description, is the largest and the best.*

PROMPT SHIPMENTS

## Paper Warehouses

32 to 36 Bleecker Street  
New York



## NEWSPAPER HALF-TONES

Do you use them?  
We will send our new booklet, "A Few Facts about Newspaper Illustration," to any one interested in doing the work.

**ERWIN & CO. & Engravers**  
Newcomerstown, Ohio

## New Jersey Wire Stitching Machine.

THE HIGHEST GRADE. "FOOL PROOF."  
STEAM OR ELECTRIC MOTOR.

Send for Catalogue.

**J. L. Shoemaker & Co.**

SOLE AGENTS,

15 South Sixth Street

PHILADELPHIA, PA.

## COPPER AND ZINC PLATES

MACHINE GROUND AND POLISHED

CELEBRATED SATIN FINISH BRAND  
FOR PHOTO-ENGRAVING AND ETCHING

MANUFACTURED BY

**AMERICAN STEEL & COPPER PLATE CO.**

150 NASSAU STREET, NEW YORK, N. Y.

**H. GRIFFIN & SONS**

Established 1832

Bookbinders' Leathers  
Cloths and Materials  
of all kinds

**TRY PLUVIUSIN**

Best imitation of leather. Great variety of  
patterns and colors in heavy and light  
weights. Samples on application

75 & 77 Duane St., New York City



Foot  
Power  
Perforator

**WHITMORE MFG. CO.**

HOLYOKE, MASS.

MANUFACTURE BEST GRADES OF

**Surface Coated Papers  
AND  
Card Board**

ESPECIALLY ADAPTED FOR  
LITHOGRAPHING AND  
THREE-COLOR WORK

**The Black-Clawson Co.**  
HAMILTON, OHIO

BUILDERS OF IMPROVED

**Paper and Pulp Mill Machinery  
INK MILLS, PERFORATORS**

Saturating and Drying Machinery, Plating  
Machines, Special Machinery, etc.

Write us for prices and further particulars

## PRINTERS' ROLLERS

BEST AND CHEAPEST IN USE

ALSO

## TABLET GUM

**GODFREY & CO.**

909 Sansom St., Philadelphia, Pa.

If in a hurry, send your forms

**ATLAS**  
ELECTROTYPE  
COMPANY

We do electrotyping only, and give prompt  
service and best work. We can please you.  
Out-of-town work solicited.

76 TO 82 SHERMAN ST., CHICAGO

**C. W. CRUTSINGER**

MANUFACTURER OF

**Printers' Rollers**

AND COMPOSITION

OUR ELASTIC TABLETING GLUE  
IS THE BEST ON THE MARKET

21-23 South Third Street  
ST. LOUIS ... MISSOURI

**E. S. ROOKS & CO.**

DEALERS IN

**PAPER**  
CARDBOARD  
ENVELOPES

ETC.

127-129 MARKET ST., CHICAGO  
LONG-DISTANCE TELEPHONE, MAIN 3550

## Bond Papers

OUR BRANDS

COMMONWEALTH BOND  
FALCON BOND  
COUNTY BOND  
SPANISH BOND

WRITE FOR  
SAMPLE  
BOOKS

**Plymouth Paper Co.**

HOLYOKE, MASS.

**L. Martinson  
& Co... Machinists.**

Printers' and Bookbinders'  
Machinery a Specialty.

186 and 198 SOUTH CLARK STREET,  
Sixth Floor, Rear...

CHICAGO.

**CARBON  
BLACK**

MADE BY  
**GODFREY L. CABOT**  
BOSTON, MASS.

ECLIPSE. SUNSET.  
ELF. BANNER.

# PIRIE'S CELEBRATED GUMMED PAPERS

Invaluable to all  
high-class  
printers.

Non-curling. Strongly adhesive. Specially manufactured for printing and lithographing in colors. Samples and prices on application.

MILLS—ABERDEEN, SCOTLAND.

U. S. Branch—ALEX. PIRIE & SONS, Ltd.  
33 Rose St., New York.

## LINEN PAPERS WITH THESE WATERMARKS



18 98

LINEN RECORD



18 98

JAPANESE LINEN



18 98

ALL LINEN

ARE ACKNOWLEDGED TO BE  
OF THE HIGHEST QUALITY.  
SEND FOR SAMPLE BOOK.  
CRANE BROS., PAPER MAKERS,  
WESTFIELD, MASS.

**10,000 STOCK CUTS**  
MADE UP ESPECIALLY FOR THE  
PRINTER AND ADVERTISER  
LATEST BOOK MAILED FOR 10 CENTS  
TO PAY POSTAGE.

An immense line of special advertising cuts; headings, special head lines, logotypes, ornaments, mortised cuts, comic illustrations and cuts suitable for every line of trade.

Over 2,000 printers have found it profitable to have our books on file.

THE HAWTHORN ENGRAVING COMPANY,  
147-153 Fifth Ave., Chicago.

Our No. 8 catalogue of 2,000 new illustrations out April next. Be sure you are on our mailing list.

## WHY YOU SHOULD USE **ACME REDUCER**

**BECAUSE** it will not change the color or affect the brilliancy of the ink.  
**BECAUSE** it prevents "picking of paper" or filling up of small type or fine cuts.  
**BECAUSE** it takes the place of varnish, as it dries with a lustre.  
**BECAUSE** it will not injure the type impression when using a form of type and cuts.  
**BECAUSE** it will start your press on a cold morning.  
**BECAUSE** it can be used in any ink (except copying ink).  
**BECAUSE** if you give it a trial, you will use no other.

We furnish samples free upon request.  
**ACME COMPOUND CO., Elkhart, Ind.**

TELEPHONES, MAIN 2520 AND 2541.

**Slade, Hipp & Meloy**  
(INCORPORATED)

139 LAKE STREET, CHICAGO.

BOOKBINDERS' SUPPLIES.  
PAPER BOX MAKERS' SUPPLIES.  
EGG CASES AND FILLERS.

American Straw Board Co's Straw, Cloth and Tar Board. Kokomo Pulp and Jute Board, Androscoggin Wood Pulp Board, W. O. Davey & Sons' Tar Board, "Diamond S" Cloth Board.

INTERLAKEN MILLS BOOK CLOTH—  
Art Vellum, Art Canvas, Vellum de Luxe.

## POLISHED ZINC AND COPPER PLATES

### ★ GLOSSOID BRANDS ★

OUR ZINC GIVING RESULTS NEARER TO SOFT ZINC.

Superior Quality Finer Lines Attractive Prices.

DRAGONS BLOOD CHARCOAL PHOTO-ENGRAVERS' SUPPLIES.

### Star Engravers' Supply Co.

81 and 83 FULTON STREET

TELEPHONE, 139 JOHN NEW YORK CITY

The Star Engravers' Supply Co. a short time ago sent out to the trade an advertisement in the form of a so-called "GLOSSOID" BUG, which when opened displayed considerable muscular activity. Many of our readers, have, undoubtedly, received these from that enterprising company. Herewith copy of letter which they received in relation to it, which no doubt will interest our readers.

Feb. 20, 1903

Star Engravers' Supply Co.,  
81-83 Fulton Str., New York City.  
Dear Sirs:—

Your favor with "Bug" received. A howling success---sprung it on Manager---he lost four more hairs. Took it home---wife and boy fluttered---great success from your point of view. Doctors ordered trip to warmer climate---we left home Thursday night---leave N.Y. on steamer Saturday noon---Porto Rico---a month will probably restore nerves. Will send bill when I return. Bug's a dairy.

Yours truly,  
(Signed) A Photo Engraver.

P. S. Send one to "sitting Bull" maybe he will be a Jumping Bull.

### Pass Book Leather ALL KINDS

### DUPLEX BOARD FOR CHEAP PASS BOOKS

### Pass Book Paper Leather

**GANE BROS. & CO.**

ST. LOUIS,  
MO.



### Champion

Paper and Card Board

Scoring

Baling Press.

Write for circulars.

Famous Mfg. Co.,

East Chicago, Ind.

Saves Labor and Space.

### REDUCES FIRE RISK.

### CALENDARS

FINEST IMPORTED

### CUT-OUTS AND HANGERS



Complete line sent by Express,  
prepaid, to agents and jobbers upon  
receipt of \$5.

**C. W. GIRSCHE,**

84-86 CHAMBERS ST.,  
NEW YORK CITY, N. Y.

### DISPLACES BENZINE

Non-Explosive, More Economical.  
Used by U. S. Government and thousands  
of printers.

Reduces insurance rates nearly 25%.  
Preserves rollers. Devoid of gum or sediment.

TRADE-MARK.

Sole manufacturers of non-inflammable solvents and detergents for all purposes, under the following trade-marks: Anti-Benzine, Tarcolin, Rockolin, Alcolin, Dissolin and Pyronil. Write for booklet.

ADDRESS

**Delete Chemical Co.**

126 William St., New York.

## THE INLAND PRINTER—MAY, 1903.

## CONTENTS:

PAGE	PAGE
Ade, George, author and humorist.....	203
Advertising for printers and others.....	274
Any color so it's red.....	227
Autoplate stereotyping machine, The.....	266
Books and periodicals.....	272
Business notices.....	285
Color in the graphic arts.....	262
Composing machines — past and present.....	208
Composing-room economics.....	279
Correspondence .....	229
Course in the principles of design, A.....	221
Decalcomania .....	258
Editorial:	
Again the apprentice.....	218
Best salesman, The.....	217
Broadening influences .....	219
Business aspects of trades-unionism, The .....	219
Financial .....	213
Freak characters .....	218
Hans Breitman and industrial education .....	217
Incompetency among union printers.....	218
Situation-seeker, The .....	220
Trade and technical education.....	214
Export field, The.....	284
Glimpse at Government publications, A.....	260
Good workmen should receive good wages.....	233
Man at the window, The.....	225
May specimens, American Type Founders Company .....	266
Methods of ascertaining cost.....	264
My practical experience with aluminum as a perfect substitute for the lithographic stone .....	250
Newspaper gossip and comment.....	245
Notes and queries on lithography.....	248
Notes and queries on machine composition .....	254
Notes on job composition.....	233
Notes on practical bookbinding.....	240
Paper from cornstalks.....	265
Press criticism of verbal critics.....	206
Pressroom queries and answers.....	230
Process engraving notes and queries.....	252
Proofroom notes and queries.....	242
Review of specimens received.....	280
Rule of the fit in organized labor.....	243
Stationery styles of the smart set.....	205
Trade notes .....	265
Trade union conventions.....	210
Type specimen pages.....	267 to 271
Hypothete notes .....	277
We talk too much (verse) .....	211
Work of the evening illustration class of the Art Institute of Chicago.....	282
ILLUSTRATIONS:	
Believer's vision, The.....	233
Comrades .....	224
Convalescent .....	251
Far from home .....	249
Fish that got away, The.....	212
Humors of a print-shop, No. V.....	273
Indian Pueblo, An.....	216
It won't hurt .....	263
May dance, The.....	228
May first falls on a mighty unlucky day of the week .....	202
Miss Canada .....	262
Nero at the circus .....	200
On the upper Iowa river .....	241-244
Stranded .....	257
Hypothete alternate, The.....	259
Water babies .....	239

## INDEX TO ADVERTISEMENTS.

PAGE	PAGE
Acme Compound Co.....	327
Acme Staple Co.....	194
American Colorype Co.....	317
American Correspondence School of Typography .....	296
American Embossing Co.....	286
American Paper Feeder Co.....	190
American Steel & Copper Plate Co.....	326
Atchison, Topeka & Santa Fe R'y.....	315, 324
Atlas Electrotypes Co.....	326
Ault & Viborg Co.....	192
Babcock Printing Press Mfg. Co.....	180
Barnhart Bros. & Spindler.....	180
Bates Machine Co.....	292
Beck, Charles, Paper Co.....	324
Beck Engraving Co.....	302
Benedict, Geo. H., & Co.....	311
Berlin Ink & Color Co.....	184
Bingham's Sam'l, Son Mfg. Co.....	299
Binner-Wells Co.....	181
Binney & Smith Co.....	199
Black & Clawson Co.....	326
Boston Printing Press Mfg. Co.....	320
Boston Wire Stitcher Co.....	309
Bradley, Will H.....	327
Bronson's Printers' Machinery House.....	289
Brower-Wanner Co.....	309
Brown Folding Machine Co.....	184
Buffalo Printing Ink Works.....	306
Burrage, Robert R.....	289
Business Directory .....	313
Butler, J. W., Paper Co.....	169
Cabot, Godfrey L.....	326
Campbell Co.....	172-173
Carver & Swift .....	199
Challenge Machinery Co.....	302
Chambers Bros. Co.....	200
Chandler & Price Co.....	179
Chicago, Milwaukee & St. Paul R'y.....	310
Child Acme Cutter & Press Co.....	101
Cleland Chemical Co.....	288
Coes, Loring, & Co.....	195
Cole-Wilson Linotype Leader Co.....	189
Collins, A. M., Mfg. Co.....	174
Consolidated Press Clipping Co.....	289
Cottrell, C. B., & Sons Co.....	290
Crane, Z. & W. M.....	297
Crane Bros.....	327
Crawley, E., Sr., & Co.....	190
Crowl, Pearre E., & Co.....	289
Crutinger, C. W.....	326
Dejonge, Louis, & Co.....	323
Dexter Folder Co.....	293
Dick, Rev. Robert, Estate.....	302
Dinse, Page & Co.....	200
Dixon, Jos., Crucible Co.....	289
Duplex Printing Press Co.....	176
Durant, W. N.....	289
Electric City Engraving Co.....	196
Employment Department .....	315
Erwin & Co.....	325
Famous Mfg. Co.....	327
Farmer, A. D., & Son .....	186
Freund, Wm., & Sons .....	308
Fuchs & Lang Mig. Co.....	298
Fullard Mfg. Co.....	194
Fuller, E. C., & Co.....	192-193
Gane Bros. & Co.....	327
Gatchel & Manning .....	305
Gether-Drebert-Perkins Co.....	309
Girsch, C. W.....	327
Godfrey & Co.....	326
Griffin, H., & Sons .....	326
Hampshire Paper Co.....	171
Harris Automatic Press Co.....	177
Hawtin Engraving Co.....	327
Hellmuth, Charles .....	304
Higgins, Chas M., & Co.....	308
Hoke Engraving Plate Co.....	297
Inland Printer Technical School .....	316
Jaenecke Printing Ink Co.....	288
Japan Paper Co.....	302
Jones Gordon Press Works .....	306
Juergens Bros. Co.....	304
Kast & Ehinger .....	304
Keith Paper Co.....	198
Kramer Web Co.....	292
Latham Machinery Co.....	320
Lindenmeyer, Henry, & Sons .....	325
Lloyd, Geo. E., & Co.....	198
Manz, J., Engraving Co.....	291
Marshall Mfg. Co.....	323
Martenson, L., & Co.....	326
Mead, A. G.....	325
Megill, Edward L.....	198
Mergenthaler Linotype Co.....	319
Mittineague Paper Co.....	320
Monon Route .....	324
Morrison, J. L., Co.....	307
Moses, Lionel .....	289
New York Stencil Works .....	325
Niagara Paper Mills .....	312
North-Western Line .....	312
Okie, F. E., Co.....	185
Olds Motor Works .....	289
Oswego Machine Works .....	189
Parsons Bros .....	187
Parsons Paper Co.....	311
Peninsular Paper Co.....	304
Pirie's Gummed Papers .....	327
Plymouth Paper Co.....	326
Printers Ink Jonson .....	300
Queen City Printing Ink Co.....	183
Rhodes Blanket Co.....	300
Rising, B. D., Paper Co.....	188
Rooks, E. S., & Co.....	326
Rouse, H. B., & Co.....	316
Rowe, James .....	200
Royle, John, & Sons .....	297
Scott, Walter, & Co.....	197
Seybold Machine Co.....	175
Shepard, Henry O., Co.....	289, 295
Sheridan, T. W. & C. B.....	182
Sherman Envelope Co.....	287
Shoemaker, J. L., & Co.....	326
Sirret, L. L., Co.....	305
Slade, Hipp & Meloy .....	327
Spatula Pub. Co.....	289
Sprague Electric Co.....	196
Standard Machinery Co.....	294
Star Engravers' Supply Co.....	327
Tarcolin .....	327
Thalmann Printing Ink Co.....	187
Thompson & Norris Co.....	304
Typmlyn Co.....	322
Ullman, Sigmund, Co.....	321
Union Card & Paper Co.....	308
Unitype Co.....	170
Van Alens & Boughton .....	301
Van Bibber Roller Co.....	289
Want Advertisements .....	286
Wesel, F., Mfg. Co.....	318
Westinghouse Electric & Mfg. Co.....	308
White, James, & Co.....	200
Whitlock Printing Press Mfg. Co.....	303
Whitmore Mfg. Co.....	326
Williamson-Haftner Engraving Co.....	178
Wilson Paper Box Machinery Co.....	289
Wood & Nathan .....	176
Zacher, C. P., & Co.....	325

